

The School Arts Book

Vol. VI

JANUARY, 1907

No. 5

THE ARTS AND CRAFTS IN PUBLIC SCHOOLS*

MORE topics for the public schools! Why? Simply, and in a word, because the changed conditions of our time demand it. For a whole generation the feeling that the schools have offered a one-sided curriculum has been deepening like a rising tide. This feeling has been voiced by three types of keen-eyed citizens; the farmer, the business man, and the educator.

The farmer complains that the boys and girls of the country are inoculated by the public school with something which gives them an aversion to the farm and country life, an aversion to honest hard work and simple pleasures, and gives them a hankering for the city. From Vermont comes the question, "What shall we do? Our fields are becoming pastures, our pastures forests, our farms are being abandoned because our young men and women go to the cities." From North Carolina comes the demand for something which shall keep the new generation on the land. "Industrial activities are reviving, but they centre in cities, the land mourns, desolate and without inhabitant." From the Dakotas comes the cry for men. "The harvest is great and the laborers are few." It is the same everywhere throughout the country; but in the cities when a cheap furniture house puts a three-line ad. in a morning paper for an assistant book-keeper at a dollar a day, a hundred and ninety-seven applicants appear within twenty-four hours!

The merchant and the manufacturer in the city have their complaints also. They say that the young people who come to

*An address before the American Institute of Instruction, New Haven, Conn., July 10, 1906. Reprinted, by request, from the *Journal of Education* of July 26th.

them from the public schools have no sense of the value of time, no conception of property rights, no power of application, no thoroughness, no ambitions but to do as little as possible and to get as much as possible; that they are lazy, eye-servants, self-seeking, and of flabby character. A city tailor is swamped with orders. When asked why he doesn't employ more men, he replies, "Hire more men! Would to God I could find a man or even an old-fashioned boy! If you will find me anybody who can do anything, or is willing to learn to do anything well, I will take a dozen to-morrow morning."

The professional man complains that our educational system has not made efficient and wholesome citizens. Examining ourselves and our neighbors, we discover, says Hanford Henderson, a lack of totality, a failure to report the universe, an insufficient grasp, a feeble pulse. "Deaf and dumb and blind and anesthetic, we stand in the midst of a universal wealth which we are unable to appropriate. One cannot recover from one's surprise to find so self-conscious a process as education, a process which we all admit to be a means and not an end, ignoring its own material, the sensational world; ignoring its own process, the wholesome all-round activity of the organism; ignoring its own end, the cultivation of power, and turning to the cheap substitutes of outer fact."

That there are grounds for these complaints, no one will deny; but that the public schools are solely responsible for the laborphobia, incompetence, and lassitude of modern youth, no thoughtful person will affirm. There are three that must bear witness in this matter, and the other two are the industrial world and the home.

Nowhere has the influence of the old industrial training been set forth more fairly and concisely than in the recent Report of the Commission on Industrial and Technical Education for

Massachusetts. That report shows that formerly the apprentice system did its full share in training for efficient citizenship, and that the decay of that system is largely responsible for the present state of affairs. "Every day lost by the apprentice system," says the report, "was gained by the school, until imperceptibly under steady pressure, the school came to stand alone as the only means of training, and the child came to be almost wholly separated from the ordinary activities of life."

But the most potent factor in education in the old days was the home. The homes were mostly in the open country, and made by men and women of great practical efficiency.

The Man—Cleared land, cut wood, made rails and posts, built stone walls; built barns and sheds, made simple furniture and farm utensils, involving carpentry, blacksmithing, and painting; cared for bees, poultry, sheep, cattle, horses; could break colts and steers; milk, shear sheep, butcher; could plough, plant, cultivate and harvest vegetables; sow, mow, reap, thresh, and winnow grain; could read the sky, tell birds, wild animals, insects, and common plants and trees at sight; could plant, prune, and graft trees; make maple syrup, and vinegar, cure ham and bacon; fish, trap, and hunt successfully; make shoes, harnesses, and simple tools; weave baskets, make kites, bow guns, darts, whistles, etc., for the children; repair anything; shave himself; make a telling speech at town meeting.

The Woman—Understood all phases of housework, sweeping, dusting, washing, ironing; could cook, make yeast, soap, candles, butter, cheese, sausages, preserves of all sorts, candy, wines, and cordials; could spin yarn from wool and thread from flax; dye and knit, weave and embroider; shrink cloth, bleach cloth; cut out and make ordinary garments, darn, and mend anything well; braid rugs, paper a room, cut hair; gather medicinal herbs, nurse the sick, rear children; manage a flower garden, have

potted plants bloom all winter indoors; milk, make hay, and have all the children clean and neatly dressed at church on time, Sunday morning.

In comparison with such men and women, we of the present generation seem

"Amid the muses, deaf and dumb,
Amid the gladiators, halt and numb!"

Of course we can do many things our forefathers could not do; but Henderson displays the contrast thus:

"The modern man has a voice which is a bit squeaky and harsh, and boasts no great carrying power; but then he has the long distance telephone, and can call prices from New York to Chicago. Stentor could not have done that. The modern man is rather near-sighted and astigmatic, and may fail to recognize his best friend across the street; but then he can look at the moon through his great telescopes and can see things which Ptolemy never caught sight of. Our modern man may be a little dull of hearing and rather hard to talk to, but with a microphone he can hear a fly walk. He is a trifle short-winded and finds running fatal, but why should he want to run when the 'elevated' shoots him over the city, and the 'limited' over the country? All along the line of modern human defect we find substitution of some mechanical excellence. The modern man is not personally attractive, but he has undoubted taste in bric-a-brac. He has lost his wholesome appetite, but gained a French cook. He fails in democracy, but he gives alms. He denies himself fresh air and pure water, but he has the sanitarium and the doctor. Stated in this bald fashion the illusion is evident. One puts it aside as resolutely as one would put aside the tempter himself. The substitutes are poor trinkets to be offered in exchange for human power and beauty and excellence."

But the point just now is that those homes were educational centres of superior efficiency. Not upon the farms only, but even in the villages where every man had

"An acre of land around each door,
And a cow and a couple of sheep, or more,"

the boys and girls received a wholesome discipline in handicraft, and a vigorous training in the cardinal virtues every day in the year.

There was wood to be brought from the shed every night after school; there were eggs to collect every morning; for every meal fresh water must be drawn; regularly, every day, chickens, pigs, horses must be fed; cows must be driven to pasture in the morning and brought home at night; calves must be suckled, colts rubbed down, gardens weeded, wood cut, hay spread, berries picked, corn husked,—in short there were chores without end. And indoors another endless round offered itself. From tending the baby, washing dishes, dusting, and bed-making, the little apprentice passed on to sweeping, knitting, mending, washing, soap-making, butter-making, preserving, and cooking.

And how wisely these tasks were graduated! Always something easy enough to be well done if essayed with good will; always something just ahead a little more exacting, but novel enough to pique the curiosity, and useful enough to spur the ambition. From helping mother from love of her, in tasks of no moment, to helping father for love of the family, in tasks of consequence, the boy was promoted to tasks of his own, for the regular performance of which he alone was responsible; and then, when his faithfulness had been approved, to tasks of such importance that the comfort and even the life of helpless creatures depended upon his fidelity to duty. The boy looked forward year by year to some more honorable office. He was promoted

upon the basis of merit from one position of trust to the next as rapidly as his developing powers and his growing trustworthiness would warrant. A similar promotion awaited the girl from the day she began to care for her doll clothes to the day she began to prepare her own bridal outfit.

But in the modern town or city home everything is different. Food is cooked by gas or electricity; servants do the work in the kitchen, in the laundry, in the cellar, and about the house; water comes in pipes, the milkman brings the milk, the postman the mail, the paperboy the papers; there are no chores, and the all-round education once given to every boy and girl in the home is now impossible.

Here then are the facts: The discipline of the old self-supporting home is no longer in force; the discipline of apprenticeship has disappeared; the discipline of the public school, unsupported by its former allies, is pronounced inadequate. Is that so surprising? With Crassus dead in Syria, and Pompey dead in Egypt, what can Rome do but worry Cæsar?

Upon the public school, then, has fallen the burden of supplying this "practical," "old-fashioned," "motor training." Has the public school risen to the occasion? Is it rising? Can it like Cæsar rise to the august position of sole Emperor, Dictator, Censor for life? To the first of these questions I believe the public school itself must reply, "I have not risen to the occasion;" to the second it may answer, "I am rising;" and to the third—ah, there the players change! It is the soothsayer now that whispers, "The ides of March are come," and I believe the public school can fling back the word "Aye, Soothsayer, but not gone;" for to-day the common people stand between their Cæsar and his foes.

That the public school has not yet risen to the occasion we must all admit. As the Industrial commission says, in the

public school the child has come to be "almost wholly separated from life."

As soon as nature has brought the child to the point where he had gained complete control of his powers of locomotion, we teachers caught him and made him sit still six hours a day. As soon as he had learned to talk fluently, we told him he mustn't even whisper all day long. As soon as he could use his fingers and thumbs in a hundred skilful ways we took from him everything he tried to use in school except a pencil. We taught him to say "I see a dog," when he saw nothing but hieroglyphics on a chart. We gave him dots and dashes, plus signs and radicals that he never saw in all creation except in school. We taught him to spell impenetrability and pneumonia before he had had experience of either. We took him off the surface of the earth and shut out his view of river and sky and taught him geography from colored diagrams. We cooped him in an ill-ventilated room, cramped him in an ill-fitting seat, made him drink from the same cup with a hundred others, let him leave the room at recess only, and then taught him hygiene from a book. When physics and chemistry were introduced they were presented in book form; all his botany was Latin names; he drew from copies; he designed from dictation; he had nothing but "exercises" in manual training. In real life the rewards of his exploits were leadership, pennies, the stolen fruit, the ability to swim and dive, to play the game well; the consequences of failure were lickings, scars, and juvenile poverty, wretchedness, and disgrace. In school the immediate consequences were almost wholly confined to per cents. and E's and G minuses, as inconsequential to the child mind as the value of X. He saw in real life that if people wanted to know things they asked their neighbors; if a man got into trouble his neighbors helped him out; that people copied from one another, traded with one another, wrote letters to one

another. He found that in school it was a crime to "communicate," to "prompt," to "copy," to "swap," or to "write notes." And with all school literature beginning with fables, and ending with myths, what wonder that he came to look upon school life as "not the real thing," a sort of bad dream he had to endure five days in the week as cheerfully as possible? What wonder that bright teachers, like the author of the Upton Letters, sometimes burst out with bitter words? That honest man wrote:

"One sees arrive here every year a lot of brisk, healthy boys, with fair intelligence, and quite disposed to work; and at the other end, one sees depart a corresponding set of young gentlemen who know nothing and can do nothing, and are profoundly cynical about all intellectual things. And this is the result of the meal of chaff we serve out to them week after week; we collect it, we chop it up, we tie it up in packets, we spend hours administering it in teaspoons, and this is the end. And yet this preposterous system continues year after year."

Can we wonder over the growth of athletics, social functions, and secret societies in our high schools? Those are the only things in modern classical high schools which from the pupils' point of view have any semblance of reality, any connection with life itself.

Moreover our schoolroom methods have fostered the growth of vicious habits. If a boy doesn't believe in his task a "study period" is a temptation to idleness. A prohibition which seems to him unreasonable is a temptation to do the deed. A class recitation in which he may have to recite or may not have to recite is a temptation to take the chance, to gamble, to speculate on margins. A blackboard recitation places a premium upon the sidelong glance, stealing, bluffing. Ranking, marking, promoting upon the teacher's judgment alone, open the door to "pull" and the spoils system. Government by the teacher rather

than by school sentiment breeds irresponsibility, contempt for authority, skill in evading the law. Regular class promotions and "the same thing next year" are both alike deadly to ambition. Free text-books and supplies tend to destroy the sense of individual responsibility for property, of the value of privileges in the terms of cost, and of pride in personal acquisition and possession.

Of course there is another side to all this, and good teachers have always outwitted the system; but we must admit that on the whole the subject-matter of the public school has been abstract, the tasks almost wholly artificial, the incentives unnatural, the methods conventional, the discipline arbitrary, the rewards unreal.

If the public school is ever to give children anything like the discipline they used to receive in the home and the workshop, all this must be modified in the direction of the concrete, the genuine, the vital, the teleological. The school must bring the children into contact with nature at first hand, with problems of vital interest and obvious value; with tasks which enlist all their powers; with methods which leave no room for subterfuge and sham; with a discipline which develops moral backbone, ethical muscle and brotherly blood.

Are the public schools moving in this direction and thus rising to meet the new demand upon them? I believe that they are. The leaven of the kindergarten has lightened all the primary dough. It has broken up the formal arrangement of desks and programs, brought in objective teaching, banished gloom, restored toys and games to the children, and given them tasks they love. In the grammar grades the hopeful signs are silent reading to gather information, and oral reading to entertain and instruct others; health lessons; business arithmetic based on the daily practice of the community, making use of printed

blanks and price lists from the morning paper; writing for a purpose rather than for practice; drawing to illustrate nature studies, geography, history, or for the purposes of construction, rather than to embody abstract principles and acquire a technique; but we must introduce more widely and more thoroughly the school garden, and all its co-ordinated activities; including door-yard design; domestic science, and household economy; including interior decoration, dress, and the social amenities, the care of the sick, and of those suffering from accident. We must foster the handicrafts, especially such as pertain to school and home life. Our high schools must have more generous and exacting commercial courses; more courses in applied physics and chemistry; more shop work; courses in surveying, landscape gardening, forestry, intensive agriculture, and applied art. Such work in the public schools, and such work only can furnish the occasions, supply the materials, provide the incentives, and offer the rewards and punishments the growing human organism must have if all its powers are to be developed symmetrically.

And such work will help to produce sterling character. Seeds will not lie, nature cannot be hurried, buried grass roots will sprout, electricity cannot be fooled, a joint will not be party to a deception, a perfect curve cannot be copied by a sidewise glance, hammer marks on metal cannot be slyly wiped out, skilful technique cannot be cribbed, there are no ponies in translating raw material into finished objects. If a little force pump works, it works, and if it doesn't work, no amount of excuse, bluff, explanation on the part of the pupil, no letters from home, or appeal to school board politicians can make it work. And boys soon discover all this and react accordingly.

Our model of a well-ordered schoolroom must be the workshop, not the church where well-dressed people sit up in rows

and refrain from whispering. Our ideal of school discipline must be the democratic ideal, not the military; a self-discipline under the pressure of a healthy public sentiment, not a forced obedience under a tyrant. Only under such conditions can self-respecting, self-reliant, honest, earnest, efficient, neighborly men and women be trained in public schools, and even then only when the schools are strengthened on the one hand by higher institutions, technical schools, colleges, and universities, and on the other by "homes of virtue, sense, and taste."

Of course no thoughtful person can be inveigled into the assumption that the arts and crafts in schools will redeem our young men and women from all their sins of omission, or usher in a social and industrial millennium. Everybody knows that the more directly and perfectly we train a boy to do anything with his hands, the more likely we are to turn him into a machine. Skill ever tends to automatism. The mind loves to shift responsibilities to the spinal column and other gangleonic centres, that it may be free to ramble on at its own sweet will. And this rambling will be profitless and even injurious, unless it ceases to be rambling and becomes a search for the best things,—for the larger truth, for the finer beauty, for the more lovable goodness.

As our courses become more practical they must become more ideal. We must have more nature study from the poet's point of view that our children may look upon the world with the anointed eye and find there Henry van Dyke's God of the Open Air, and Celia Thaxter's God who cares for the Little Sandpiper. We must have more music to tame the spirit in its outbursts of passion, soothe it in sorrow, uplift it in gloom, cheer it in weariness, speak for it at times when it can find no language but a cry. We must have more fine art that our young men may see visions and our young women may dream dreams. We must have more inspiring biography and history that our children may see

their fathers glorified—the men who made way for liberty and died, the women who endured as seeing the invisible. We must have more poetry, more ethical instruction, more interpretation of great literature, that our children may have exalted ideals of manhood and womanhood, of human brotherhood, of mutual helpfulness, of individual responsibility, of the great spiritual realities which bind the world by golden chains about the throne of God. "Where there is no vision the people perish."

Cæsar will survive the ides of March, and live to reorganize the Triumvirate. The new school will be supported by the new home whose inmates will realize that out of it are the issues of life, and by the new commercialism which will realize that the Republic's chief business is education. And the time will come when one generation can say as it contemplates the next,

"I framed his tongue to music,
I armed his hand with skill,
I moulded his face to beauty
And his heart to the throne of Will."

HENRY TURNER BAILEY

ILLUSTRATED STORIES IN THE LOWER GRADES

THE first attempts at illustration in the lower grades may be crude and even unintelligible except to the child and, possibly, his teacher. When left to himself the child invariably makes single objects having little or no relation to each other, hanging in mid-air, standing on the edge of the paper, or on a line,—the only way he knows of representing the ground. Every boy sliding down hill, in his picture, must be on a slanting line or he is not on the hill, and all objects must be in a row, for he knows not how to represent space in the third dimension.

Now is the time for the teacher's help. With a little guidance a child will soon see, that the ground is not just a line but is a solid mass of green, of brown, or of white; that he can walk all over it; and that the sky fills up all the space above the ground, apparently touching the hills off in the distance. He understands now that his boys may be anywhere on the ground, not merely on the outline, and the higher up he puts them, the farther off they will be.

Give the children paper of the size, proportion, and color best adapted to the picture; for example, a picture of the full moon waking up on a winter's evening may be best represented on white or gray paper, about 4" by 9", placed vertically. The children have already had some practice in filling space with a flat tone using colored crayon, so they are ready to consider arrangement.

When the moon woke last night how did she look? "Round," "yellow," "large," will be among the answers. Where was she? "Off behind the hills," or "way out on the water;" perhaps she was very near the water, possibly just peeping over the hill, so one could only see part of her, or she may have been high in the sky. What colors were ground and sky? Some child may have seen how blue it looks out doors in the evening.

How much of the paper shall be ground and how much sky? Not half of each, in any event, for we have learned in the nature-drawing, that it does not look well to divide our paper in the middle. If the moon is high there may be more sky and less ground; if low, more ground. What kind of a line does the hill make against the sky, straight or curved? Should the highest part be in the middle or toward one side? Let the children suggest different kinds of curves which have variety in their course and so are interesting. A few sketches on the board, both good and poor in composition, will lead them to appreciate and make pleasing hill lines. The principles underlying good space-division apply in the subject of illustrative drawing, and may be taught in much the same way as they were in the arrangement of specimens in spaces in nature-drawing.

As soon as the hill line is carefully and thoughtfully indicated by means of a light line, the color of the ground, find the best place for the big, yellow moon, either in the sky or just peeping above the hill—but not in the middle. Each child, himself, should choose the size and position of the moon. Then make the sky all blue, by a horizontal stroke bearing on lightly, for at night the sky is not a very bright blue. The ground may then be covered with snow, by a little white chalk rubbed over it.

If the lesson is a success so far, try some woods, away off on top of the hill against the sky, making them a darker blue; an up and down stroke will indicate these best. The woods may go all the way over the hill, or only part of the way, as the child wishes.

Does the ground look empty and lonesome? From the many suggestions to remedy this we will choose a tree, a tall one, so that only the trunk and, possibly, one branch will be in our picture. If the children have not drawn trees, sketch one or two tree trunks on the board, without surroundings. Let

each child choose the place for the tree in his picture. Will it look better on the same side of the picture as the moon, or on the other side? Shall it stand on the edge of the paper, where it might fall out? Is it as far away as the top of the hill, or is it part way up the hill? Perhaps a branch might cross the moon or, if the moon is large, the trunk might cross it, a larger part of the moon showing one side than the other. Show the children pictures of Japanese moons and trees.

Usually after a lesson of this kind put all the drawings before the children and let them criticise, choosing those to remain on the wall which are best in arrangement, shape, size and color.

A sunset, with one or two trees in the foreground and woods in the distance, is good for a beginning; the bright colors in the sky being made by rubbing the red, orange and yellow crayon, one into the other; more red below, more yellow above. (This subject would also be good in water-color.) Perhaps the snow on the ground is tinged with violet, so we color it with a very light tone, and the woods beyond might be a deeper violet. Then draw two or three dark tree trunks extending up across the sky, some farther back than others and so arranged that the intervening spaces are not the same. The trees should balance each other; as, in the case of three boys on a tilt, two boys may be on one side near the middle and to balance them the third boy must be near the other end. So one large tree may be near the middle of the picture on one side and two very small ones farther off in the opposite direction.

Just as soon as the children have a good idea of the relation of ground to sky, and of things on the ground to each other, they are ready for something with more story.

Before illustrating a story involving the human figure in action, take a lesson to study action; let some child do it, all study carefully, and then draw from memory.

Although at first the children must be limited to certain things, there is plenty of opportunity for originality in the proportions of sky and ground, direction of hill or sky line, placing, and size of trees and other objects. Gradually harder problems in composition may be suggested; more figures may be introduced; and the pupils may be left to follow their own fancy. But, for a time at least, it is best to limit them somewhat, although this need not do away with free and spontaneous expression for, occasionally, they may be left wholly to themselves and illustrate just what they wish in their own way.

In the higher grades we lose the story in the interest of making the most beautiful arrangement of certain elements; or the story may develop into the poster or book cover.

MARY L. COOK

Supervisor of Drawing, Middleboro, Mass.

Without peace and pleasureableness in occupation, no design

DRAWING IN A NUTSHELL

THE four fundamental processes of number are addition, subtraction, multiplication and division; and the fundamental processes in drawing that stand in similar relationship, are:

POSITION, or the relation of objects,
DIRECTION which indicates the surface of objects,
PROPORTION, or the relative size of objects, and
PERSPECTIVE, or the distance away of objects.

The above processes in both number and drawing are mechanical in character and can be taught by all teachers and learned by all pupils.

The esthetic element of drawing is the artistic. This element is not mechanical, hence cannot be taught directly, but is absorbed. It is absorbed from the teacher, it is absorbed from the drawings of others, it is absorbed slightly from nature, but above all it is absorbed in proportion as skill in the mechanical processes is gained. So then one of the essential aims in drawing is to thoroughly teach these fundamental processes. Where shall this be done? In the primary grades,—in the first, second and third grades. Why? Because the processes are fundamental and are needed to teach and learn the art of drawing. How may they be taught? Briefly as follows:

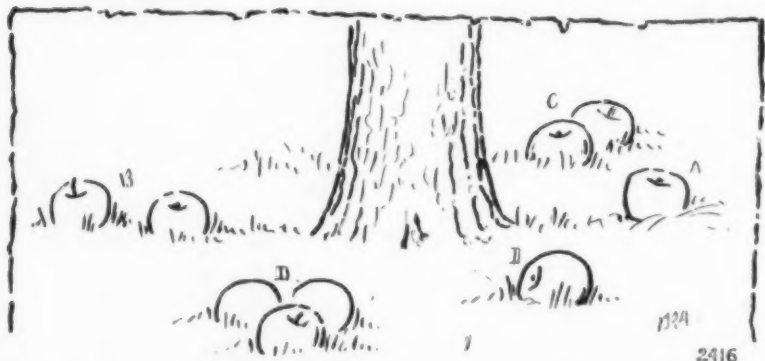
POSITION.—Begin by teaching the four general positions in regard to a given point. For example, in figure 1, let the tree trunk be the center. Then apple A is at the right of the tree trunk and apples B are at the left. Apples A, B and the tree trunk are in the same horizontal line and are consequently the same distance away. From this we get the general law:—**OBJECTS ON THE SAME HORIZONTAL LINE ARE THE SAME DISTANCE AWAY.**

Apples C are further than the tree trunk, and apples D are nearer, hence this general law:—**THE FURTHER AWAY THE OBJECT THE HIGHER IT RESTS IN THE DRAWING, AND**

THE NEARER THE OBJECT THE LOWER IT RESTS IN THE DRAWING.

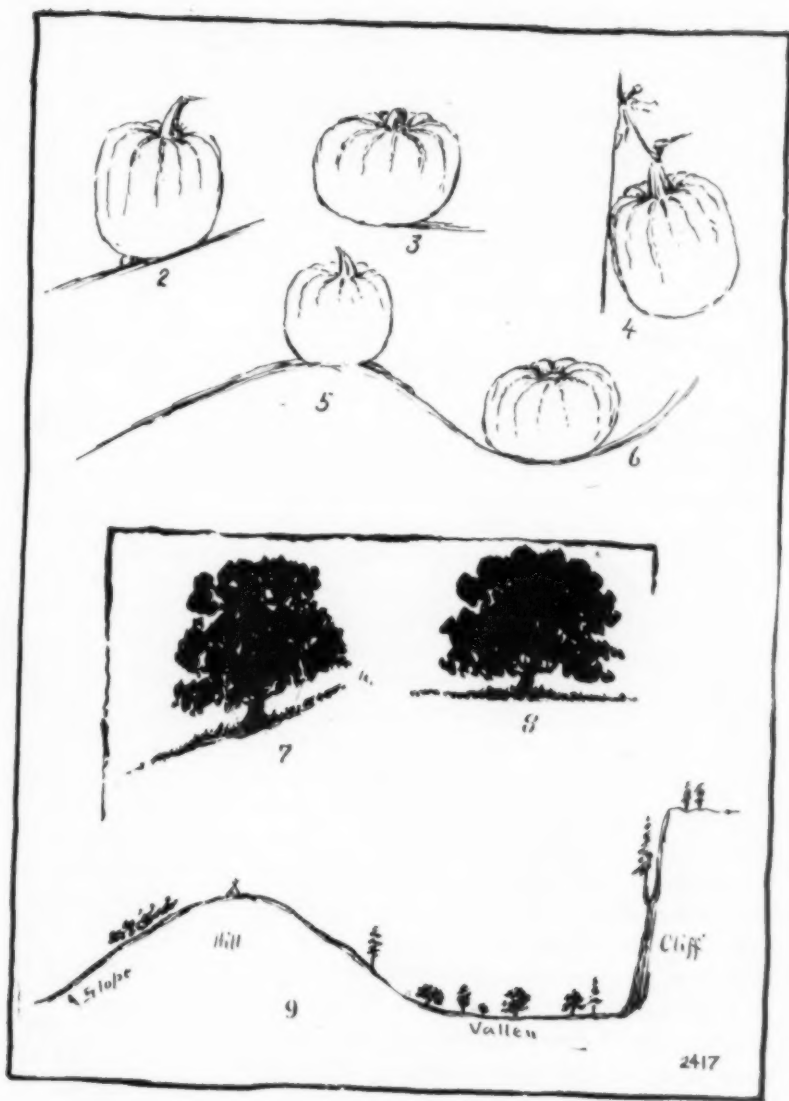
It will be seen from the above that the element position has four general directions from the central or given point,—to the right of, to the left of, further than, and nearer than.

These four general directions or positions may be taught




by means of simple examples like the following:—Draw an apple. Place one, two, or three balls at the right. Place one, two or three balls at the left. Place one, two or three balls further. Place one, two or three balls nearer. Other objects such as posts, haycocks, trees, etc., may be used in place of the balls.

DIRECTION.—Direction is indicated by lines. It is the office of a line to show direction. A vertical line indicates a vertical direction or surface, a horizontal line a horizontal direction or surface, an oblique line an oblique direction or surface, and a curved line a curved direction or surface. The principal directions that lines may take are vertical, horizontal and oblique, and are indicated by the vertical, horizontal and oblique straight and curved lines. Pumpkin 2 is resting on an oblique surface



as is indicated by the oblique line, pumpkin 3 is on a horizontal surface, pumpkin 4 against a vertical surface and pumpkins 5 and 6 on curved surfaces.

 A vertical surface may be a wall, precipice, cliff or bluff.

 A horizontal surface may be a plain, a level, flat or water surface.

An oblique surface may be a slope, hillside, an incline or slanting surface, and a curved surface may be a hill or valley.

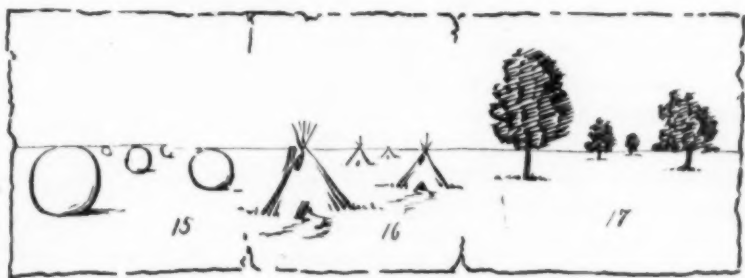
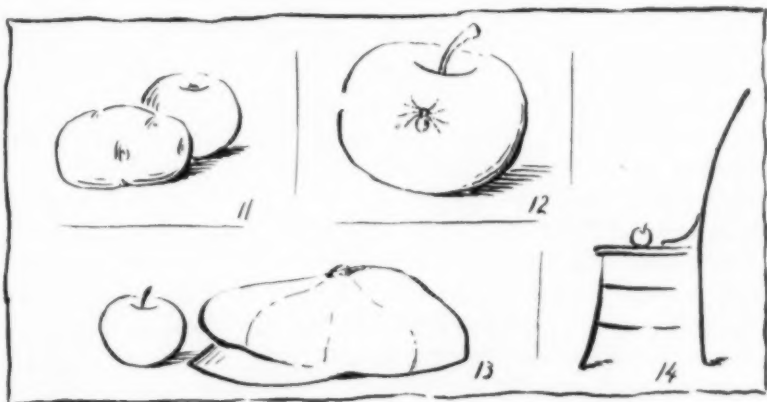
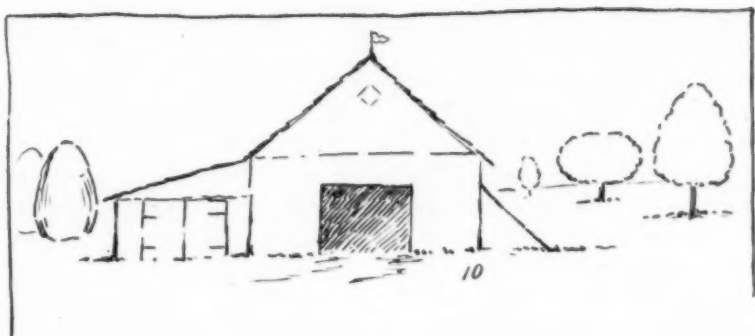
The above will give an abundance of material for drill purposes in teaching direction. For example, draw a tree on an oblique surface, figure 7, on a horizontal surface, figure 8. Draw a tree or trees on a plain, a slope, in a valley, on a hill, etc.

Figure 9 is an example showing a hill, valley, cliff and slopes. This kind of drawing is peculiarly adapted to children and is such as they can understand and use in this work.


PROPORTION—is the most essential mechanical element of drawing. It is geometrical in character, hence the geometrical forms are its measures, and the principal means through which it is acquired. The chief measures of proportion are:—**THE TRIANGLE, THE RECTANGLE, THE CIRCLE, THE ELLIPSE and THE OVAL.**

It is through these forms, largely, that we recognize and grasp the proportion of objects, consequently it is through these forms that proportion can be taught and learned. The first step is to thoroughly learn these forms, and the second step is to apply them to form as measures of proportion. In figure 10 this has been done. The barn is made up of rectangles and triangles, and the trees and haystacks of the other forms.

Proportion has two phases,—Comparison with the geometrical or type forms, and comparison with objects. The latter may be called the relative size of objects and may be taught as follows:



2418

 Draw on the blackboard almost any series of objects, say, for example, a potato, a spider, a cap and a chair, figures 11-14. Choose some familiar object like an apple and compare it with each object by drawing it by the side of each. Compared with the potato, the apple is about the same size, compared with the spider it is large, with the cap, small and with the chair smaller still.

PERSPECTIVE may be taught easily and effectively in the primary grades. The method is as follows:

Draw a light horizontal line as shown in figures 15-17. This is the horizon or level-of-the-eye-line. Draw balls of various sizes as shown in figure 17, so that the upper edges of the balls are even with this line. Then it makes no difference how large or how small the balls may be drawn, the result is perfect perspective. The line under the balls is to suggest the ground and marks the position of the ball. The balls are in reality the same size, the further ones being smaller because they are further away. It is impossible by this simple method to represent other than perfect perspective. Then by simple drill exercises the pupil works in perspective until the habit is established when the use of the horizontal line may be discontinued.

In figure 16 wigwams are used in place of the balls, but in each the principal is the same and as easy to represent.

When the objects are tall like a house or tree, then part may be placed above the line and part below as the trees in Figure 17. In this the foliage part of the tree is placed above the line and the trunk below. The trunks alone are of the same length.

In brief these are the fundamental processes of drawing, the groundwork of the art. In the grammar grades these processes are united and become one.

D. R. AUGSBURG

Oakland, California

PICTURE ENJOYMENT

WHY are people desirous of seeing great paintings, hearing exquisite music, beholding fine sculpture? Why are they willing to put forth much effort, sometimes making many sacrifices, in order to come face to face with a masterpiece of art? The inspiration, the joy resulting, are abundant reward for every effort, every sacrifice. Then the mission of art is to give enjoyment and to "lead life upward." Is not this the mission of art in the schoolroom as well as in the world at large? And yet so wedded are teachers to the idea of instruction that even under the guidance of the least didactic, the most artistic of supervisors, the practice of converting a picture into a lesson frequently prevails; in such cases the real purpose of the course in art is submerged.

Perhaps the cause of much misunderstanding in the treatment of pictures can be traced to the commonly-used term "picture study," a term most misleading. It has resulted in a didactic rendering—rendering, I mean—of works of art, with aim, preparation, presentation, and summary, all very definitely set forth in the form of a lesson. That this treatment is erroneous appears at once. Many pictures appeal to the emotions rather than to the intellect, others appeal to the imagination rather than to the judgment. Or, to state the matter more correctly, many pictures appeal to the intellect only as the emotions are active, and to the judgment only as the imagination is fired. To illustrate: We recently saw a lesson on the well known painting, "Feeding her birds" by Millet. When this subject was presented to a class the pupils were asked to study the picture in order that they might write a story about it! Then followed an exercise in which each figure in the painting was named, cataloged merely, without any reference to the relations each bears to the other. Minute descriptions of these figures and of the background came next, regardless of the fact that Millet shunned details in his desire to set forth one great truth. The exercise closed without any attempt to arouse a sweet sense of

filial appreciation; no delicate treatment appeared of the mother's self-sacrificing attitude toward her children, a universal feeling so touchingly depicted by the artist. The real import of the painting evades verbal treatment. If the real significance of the picture is not felt by the pupils, of what value is the detailed study, except it be a study of technic—a subject we are not discussing here.

Plainly the judgment is best reached in an instance of this nature through the avenue of the emotions. It is not possible to *teach* this picture any more than it is possible to *teach* Tennyson's "Bugle Song." The skillful teacher of literature does not dream of teaching Shelley's "Ode to a Skylark," neither does she dream of teaching Breton's "Song of the Lark." She places the work of art before the pupils and lets the poet, the artist speak for himself, directly to the children.

Much poetic temperament is needed to present poetry of the higher type; much artistic temperament is needed to treat pictures adequately. The teacher who is absorbed in fractions, in parsing, in diagramming and the rest, who sees in great works of art only a lesson or a means of increasing the vocabulary, or giving fluency in the use of the vernacular, should merely hang the picture where all can see, leaving it there for days to tell its own great story, undissected, unspoiled; just as she should bring the great imaginative poet to the children and let him do his own work, a work unmarred by clumsy, prosey fingers. Better let the children merely memorize him trusting that he will deliver his own message with art eloquence not given to the every-day teacher. A great work of art always possesses this quality of eloquence and children may be trusted to understand provided they are not asked to view it through the lens of mediocre instruction.

For the child who passes through a school in which pictures are *studied*, what is connoted in the term "picture?" Much written language work, descriptions, narrations; much, pointless conversation dealing with details;* some moralizing upon the lesson the artist would inculcate. Does much enjoyment accompany all this? Pictures are introduced into the modern school-room in order that the imagination may be exercised, the emotions cultivated, the love of the beautiful fostered, the love of the great and good made permanent. The linguistic results should be subsidiary, as should also the cultivation of the power to observe. Otherwise pupils will, later in life, lose the inspiration to be found in masterpieces, seeing in them little more than a reminder of early dissections in the schoolroom. The practice of naming and describing the details of a picture without unifying them, and so making them contribute to the dominant thought the master wished to express, is analogous to taking the measurements of a great statue without being in the least impressed by the message the sculptor intended to convey. If in beholding Minerva the observer entertains a feeling of renewed strength, has not the statue accomplished the highest result for him? However complete the intellectual result may be, there is still "one thing needful" if the emotional life of the observer is not enriched.

A masterpiece in art—painting, poetry, music, sculpture—is the product of genius; something akin to genius is required to interpret the masterpiece. This interpretation brings much joy. Certainly in the art course can be applied to the fullest extent of its significance Herbert Spencer's "final highest test of a study—Does it create pleasureable excitement?"

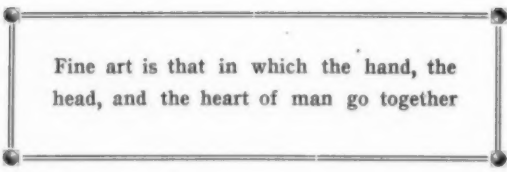
Have you ever gazed long enough at the "Madonna of the Chair" to catch the radiance of a pure, constant, unselfed love?

* "What is an equestrian statue?" asked the teacher. "A statue you ask questions about," replied the boy.—EDITOR.

Did you feel its warmth permeate your whole being until you knew you could never again be attracted with the myriad counterfeits of love that people persistently pursue? Then you heard the message your Father sent through Raphael to you. Herein is exaltation through picture enjoyment.

LAURA DUNBAR HAGARTY

Buffalo, New York



Fine art is that in which the hand, the
head, and the heart of man go together

WINTER TREASURES

The woods and fields hold treasures still,
Tho' wintry winds blow o'er the hill.
Come walk abroad 'mid fields of snow
And see where winter's treasures grow:
A candelabrum, primrose stands,
Like bronzes made in far-off lands;
And vases of the chiccory
Are models for the potter's eye.
The heads of asters, blue and white,
Are crowned with starry jewels bright.
The tall bush clover's sables show
Against the newly-fallen snow.
See sweet-ferns shake their merry curls
Like auburn locks of saucy girls.
While willow-herb wears locks of gray
Like hoary bard of ancient day.
Hark! Steeples of the meadow-sweet
Ring out their chimes, the wind to greet.
Yes—woods and fields hold treasures rare,
Though winds are cold and trees are bare—
So let us walk with eyes that see,
And ours shall all these treasures be.

ANNA KIMBALL ROGERS

THE COAL SHED

OF the many interesting topics which have come to mind for construction work as applied to other studies, I have selected the coal shed and wharf for this lesson.

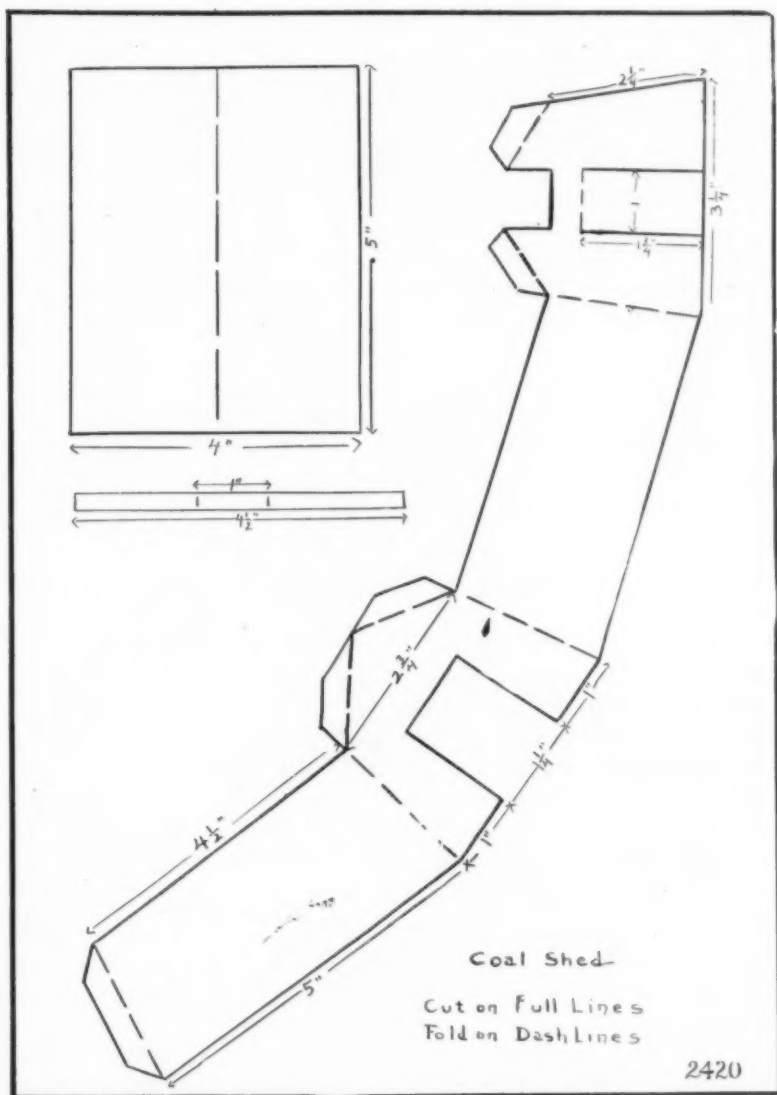
A grade teacher will see at once in what grade, or in connection with what line of school work such an object could be made and studied with profit. She will see that it is not simply the making of the building, but the study of its location, its surroundings, the different types of coal sheds and the different power used in unloading and in distributing the coal which must be considered.

The unique value of this work as I have previously stated is that it deals with the activities and life with which the child is acquainted, that it brings the whole class into action and coöperation and that it results in the attainment of dexterity and skill in a greater or less degree, and these are among the aims which are constantly urged in our school work.

I think this little wharf picture and the construction of the buildings and the wharf have given more pleasure to the pupils and teachers than almost any which I have had the pleasure of helping to produce.

The pattern is a very simple one, as seen on the accompanying plate, and it may be readily enlarged, reduced or modified to suit any particular location.

As in the last pattern, the drawing is to be cut upon the full lines and folded upon the dashed lines. No pattern is given for the wharf or pier as the size and depth of the sand-table or box in which the group is arranged must dictate its proportions. The wharf from which this photograph was taken was made of a long narrow strip of gray cardboard painted to represent the stone and piles surrounding the dock. It was then folded so as to make the desired wharf, etc., and a piece of cardboard of the same color or tone was cut for the top of the wharf. A little



sand and a few stones were used in this case to suggest low tide, and a ladder was added as seen at the left of the wharf. After these were arranged the buildings or sheds were placed in the desired position.

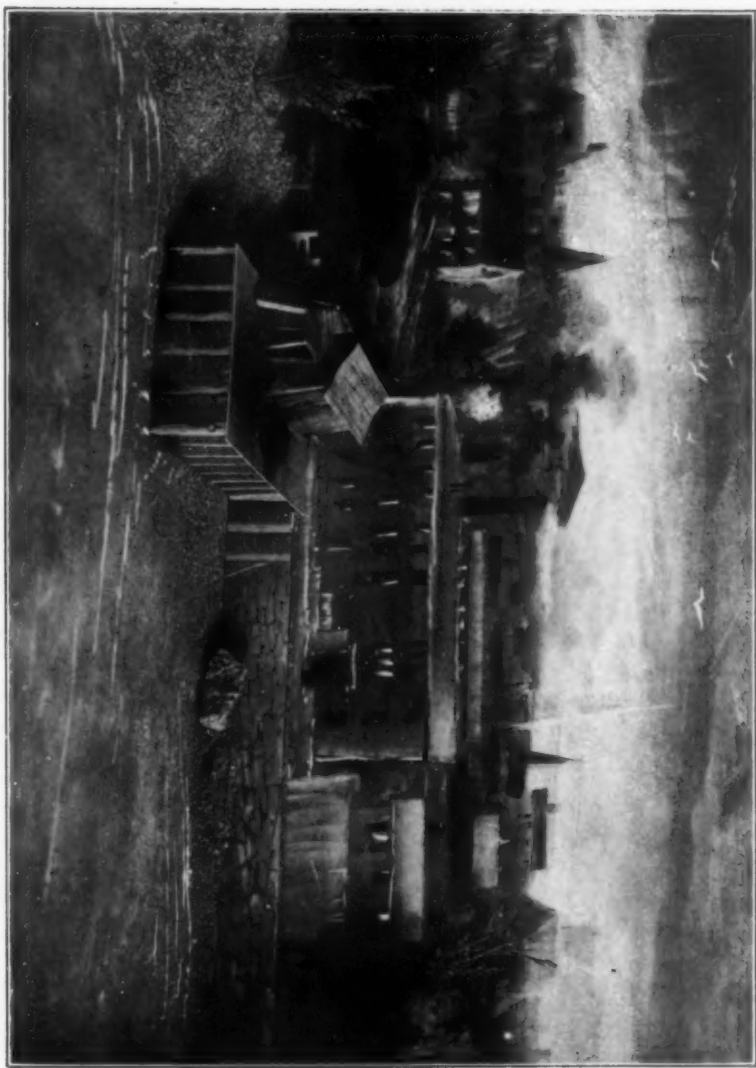
As a substitute for coal, we pounded up a few pieces of charcoal, and this was piled here and there upon the wharf. Certain pupils proposed bringing coal dust or very fine coal from home as they preferred to have the picture as realistic as was possible.

I would suggest that in connection with this lesson the children cut and make wheelbarrows, coal teams, shovels, hods and any other objects which lend themselves to this branch of industry.

In the part of the table which does not appear in the photograph, the pupils placed a few toy boats to imitate coal barges, and these completed the composition as far as the foreground was concerned.

As will be observed the background is a sketch upon the blackboard to represent a town or village upon the sea-coast or perhaps upon some navigable river. The sketch was made by the use of four broad strokes using the side of the chalk. A few horizontal strokes with the side of the chalk will give the sky. Then erase for tree tops, church spires, buildings and chimneys, and add horizontal strokes of different lengths for the sides of the buildings and roofs. The details such as windows, doors, chimneys, tree trunks and branches may be added with the point of the chalk or a bit of charcoal. Use vertical, horizontal or oblique touches as the character of the building may indicate, but let them be represented by a single stroke of the chalk if possible.

When the background is finished the sand-table may be pushed up against the wall and you will find a very realistic composition.



I have frequently noticed how quickly the suggestion of building something for the sand-table dissipates idleness and inattention on the part of the children; how the interest spreads to other rooms and to other children, and not only this is true but I find that children thus occupied gain a knowledge of form and proportion, the relations of parts to each other and to the whole, an acquaintance with objects in three dimensions, and a better idea of appearance.

FREDERICK WHITNEY

Beautiful Art can only be produced by people who have beautiful things about them, and leisure to look at them

ANNOTATED OUTLINES

FEBRUARY

PICTORIAL DRAWING

DURING February we draw groups of objects. A group does not mean two or more things drawn on the same sheet; it means two or more things that go well together brought together in such a way that you think of all at once, not of one at a time. Among the illustrations A₁ is a group, although the objects are somewhat scattered, while 2 is hardly a group notwithstanding the nearness of the figures. The double group at 3 is a masterpiece for a seven-year-old. But ordinarily teachers have in mind something like the illustrations F and H when thinking of groups. Of such bringing together of objects the same definition is true. F₁ contains a pitcher, a glass and a lemon, but the three together suggest lemonade. The milk can with the bowl and spoon, H, suggest a lunch of bread and milk. The objects go well together because so often associated in our experience, and they look well together when properly placed. Objects are properly placed in a group when the eye can pick them all up at once, so to speak, without running from one to the other. This means, usually, that some portion of one object obscures some portion of another so that the outlines coalesce. The secret of making a good group is to have an idea to be embodied in the group, and then to select objects and place the objects in such a way that they will instantly suggest that idea to whoever sees the group. In a satisfactory group the objects do not differ too greatly in size. A beanpot and one bean are all right for a group except in the matter of size; in that they are ludicrously disproportionate. A quart of beans tied up in a paper bag would be in better relation to the beanpot, and therefore with it would make a better group.

PRIMARY

In the primary grades grouping is best taught by letting the children place each other so that the story will be told in pantomime. But the grouping in these grades is of secondary importance. Let the pupil tell his story in his own way, and usually the figures he draws will be effectively grouped. If they are not the situation may be discussed, the group reconstructed with children, and then re-drawn.

The subjects chosen should be related to the experiences of the children and so far as possible to their other school work. The topics given here are merely suggestive.

FIRST YEAR. Make illustrations of winter sports and games.

In this grade it will be best to discuss with the children what subject to attempt. Select a subject upon which they all agree, tell a story, or have some child tell a story, to recall vividly the conditions to be represented, then have the drawings made, using the most promising medium. Have the drawings placed before the class that all may see and decide upon the most successful. Try the same subject several times. Let the best pupils try subjects of their own choosing.

The illustrations at A show good results. 1 was drawn on gray paper with white chalk and lead pencil by Roy Duncan, Boone, Iowa; 2 was drawn in colored crayon by John Szczepanick, Webster, Mass.; 3 was drawn in charcoal by Alma Jodamus, Wausau, Wisconsin; 4 was drawn in white chalk and lead pencil by Albert Poux, South Marquette, Mich.

SECOND YEAR. Make illustrations of personal experiences and incidents vividly in mind.

This can be class work by selecting something which happened in the schoolroom or at recess, or anywhere the class may have been together. But after the first few lessons the children will enjoy the work more and do better if they draw to give pleasure to others by telling something in personal experience. Let each pupil tell the teacher in words what he wants to illustrate, that the proper medium may be selected for the drawing.



The illustrations at B show typical good results.* 1 is in ink, diluted or full strength, by somebody in the third grade at Elmira, N. Y.; 2 is in charcoal by Esther Weise, Washington School, Sixth Street, somewhere; 3 is in colored crayon by Eva Lehoullier, Winchendon, Mass.; 4 is an ink silhouette by somebody in a second grade at Elmira, N. Y.; 5 is in pencil and colored crayon, by George Feige, Webster, Mass. Urge the children to make large drawings.

THIRD YEAR. Make illustrations of the different means of transportation and communication.

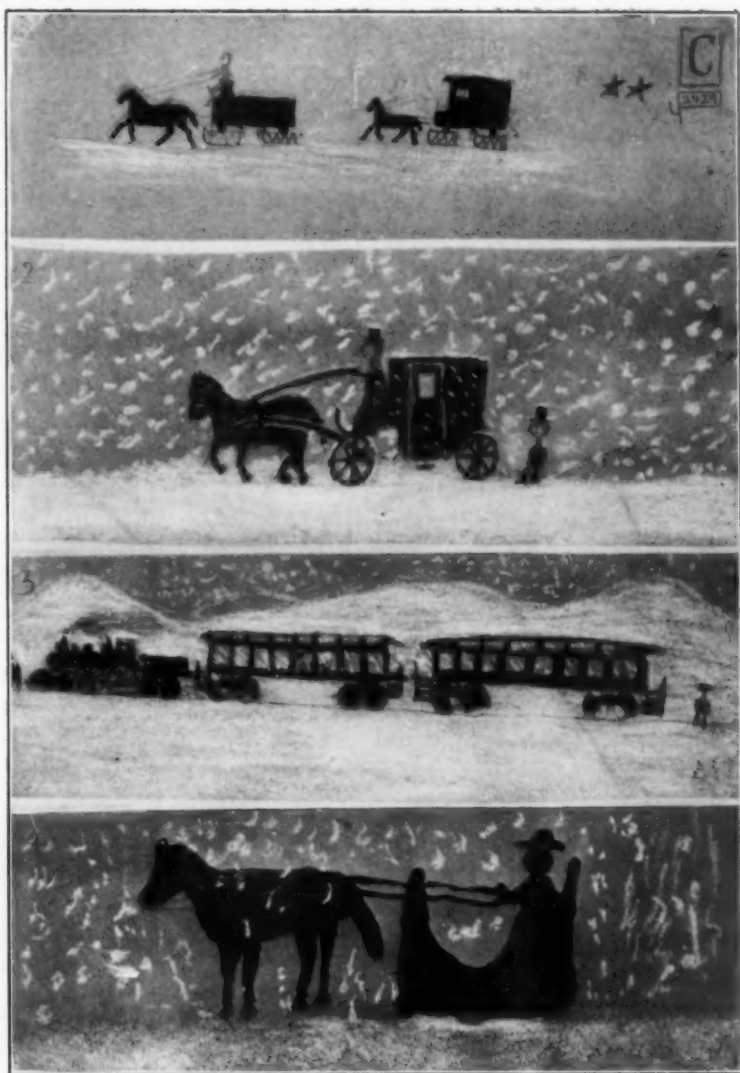
This may be given in class exercises or as individual work. Try both. Try first the means most familiar to all the children. Then let each pupil select some one within his personal knowledge.

The illustrations at C come from one school at Middletown, Conn. They are made with ink or colored crayons and white chalk on gray paper. The first is by the boy who always thinks of something original. In this case it was Harry Gunberg who thought of a hearse as a "Means of transportation!" 2 is by Cecil Kieft. The original is really beautiful with a touch of orange-yellow in the lap robe and harness. 3 is by Dorothy Diefendorf, and 4 by August Carlson. They are all astonishingly realistic in effect, and show good teaching.

INTERMEDIATE

In these grades the pupils will enjoy designing a group, composing a group, as a subject for drawing. If it can be a group to illustrate some point in language, geography, physics, history, or handicraft, so much the better. The limitations are (1) something significant, that tells its story at a glance; (2) something within the pupils' powers, composed of objects they can draw; (3) something for which enough objects can be secured to enable each pupil when drawing to have a good view of a group. Such a view may be secured in several ways. One of the most satisfactory is to have boards placed from desk to desk at the end of the aisle and half-way down the aisle, and the groups arranged

*These and nearly all other illustrations in this outline are from drawings which received awards in last February's Contest.



on these shelves. Another is to have one or two groups arranged on tables at the front of the room, and to have these drawn by squads of pupils moved in turn to seats which command a view.



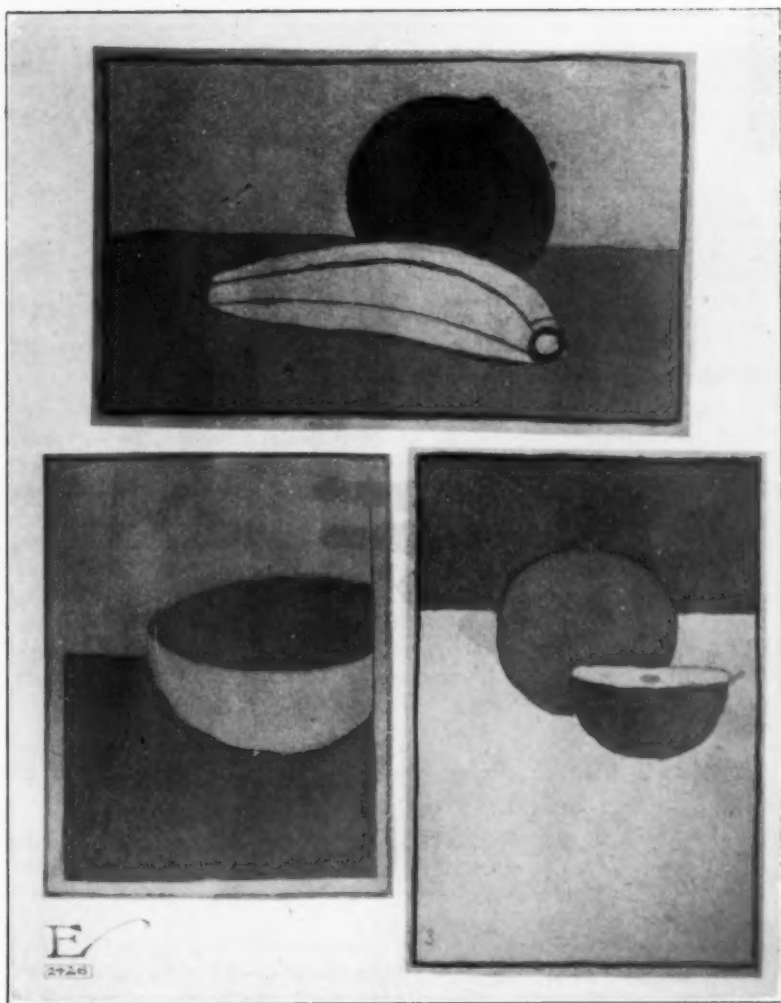
A third, which works well when conditions are favorable, is to have the groups arranged on a table in the hall so that the pupils can sit in chairs in a circle around the table (ten feet away), using a chair as a rest for the drawing board or geography upon which they place their papers for drawing. Any arrangement is good which gives each pupil a fair view of the group.

As to method in drawing, this year let "wholes, parts, relations," and "blocking-in" and all that take second place. Try Mr. Whitney's way. Place your principal object before the pupils and have that drawn near the middle of the sheet; then add another object to the group, and have that added in the drawing. This method

helps the pupils to see proportions and relations in clearer light for a standard of comparison is furnished by the first drawing on the paper. Trim the sheet to bring the group into right relation to the space.

FOURTH YEAR. Make drawings from groups composed of spherical and hemispherical objects.

The aim is to study the effects of changes in distance and of foreshortening, without running into the more difficult problems arising from changes in level and convergence.



The illustration D, an ink silhouette by Olive Cleveland, Skowhegan, Maine, is an admirable subject for the study of foreshortening, but offers no opportunity for composing a group. Plate E shows simple groups at 2 and 3. 1 shows a single hemisphere drawn as children might attempt it, after having drawn hemispheres as outlined last month for grade V, for the sake of variety. 2 and 3 show groups finished in two or three tones after a careful pencil drawing in outline has been achieved. 2 is by Arnold W. Ames, Westerly, R. I., and 3 by Rose M. Lizotte, Southbridge, Mass. Another good way to finish a drawing is to tint delicately each object by means of colored crayon, as illustrated in the School Arts Book, February, 1906, by Mr. Daniels.

FIFTH YEAR. Make drawings from groups composed of hemispherical and cylindrical objects.

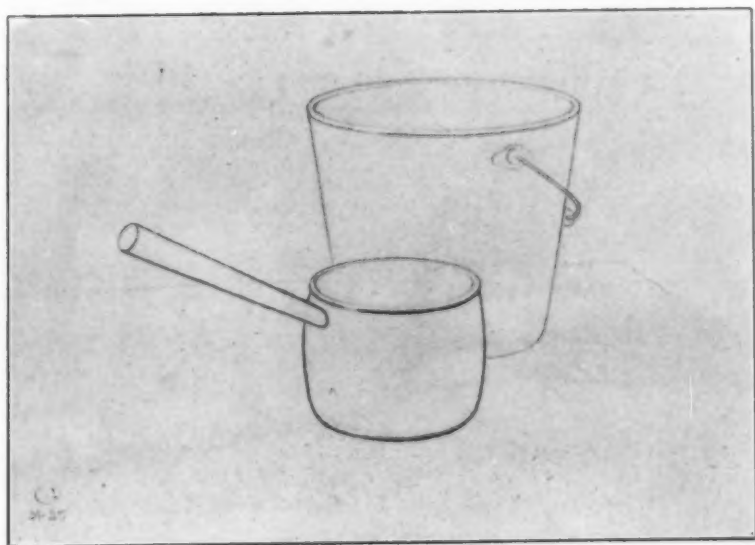
The aim is to study the effects of changes in level in foreshortened surfaces, without the complications of convergence. Pitchers, bowls, pails, cups, vases, bottles and glasses, are good principal objects (the most pleasing and in many other respects the best to draw being a glass of water), with which may be combined other appropriate objects, notably fruits and vegetables.

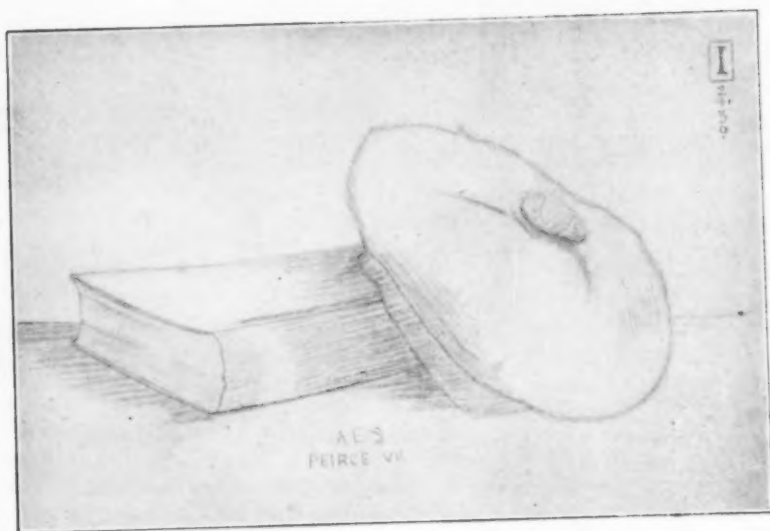
The illustrations at F show two good groups: 1 is by Louis Tognetti, Somerville, Mass. It was drawn in pencil with washes of gray for background and foreground, a wash of yellow for the lemon, and bands of blue upon the pitcher. The other group is by Mabel Fahey, Fall River, Mass. This was drawn in pencil, with colored crayon used, after the outlines were right, to give apparent solidity and a naturalistic color effect. Both these drawings show traces of the method employed in making them; each edge and contour was sketched entire to insure the complete imaging of each object.

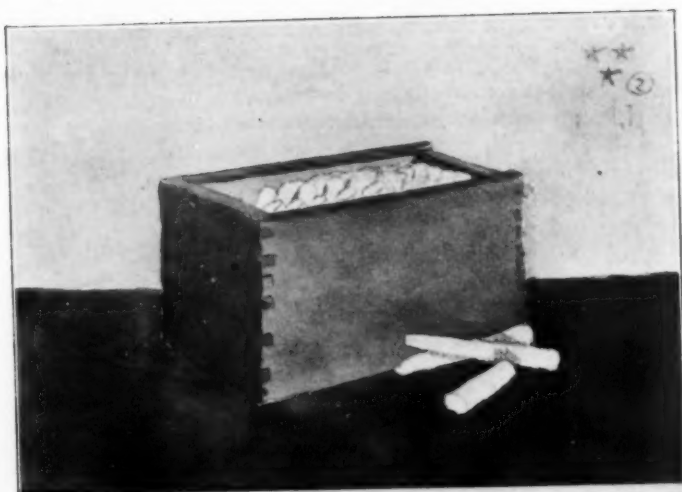
SIXTH YEAR. Make drawings from groups composed of cylindrical and conical objects.

The aim is to study the effects of foreshortening, especially upon concentric circles, as they appear in hollow cylindrical and conical objects. In other words the problem is to represent thickness of edge or wall in hollow objects.

Having practiced from the circles drawn on cardboard, as suggested last month, such objects as those shown in the illustrations G and H, will present no insuperable difficulties. When a good pencil drawing in outline, such as G, has been secured, a tracing may be made from it and colored as shown in the illustrations at H, either in grays only, or with light washes of naturalistic

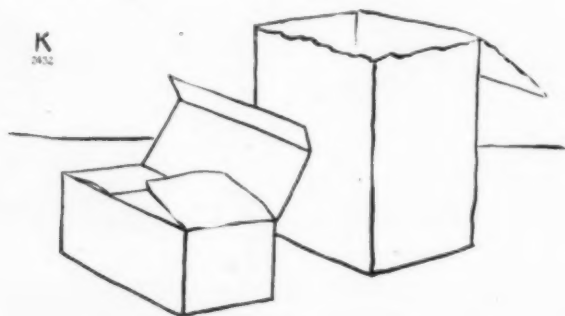






colors over the grays. Delicate tints produced by the use of colored crayons over the gray washes are also pleasing in effect.

The group at 2 is a tracing in grays from a drawing in colors (which would not reproduce well) by John Witt, Winchendon, Mass. (The spoon was not in the original). 1 is by Albert Johnson, East Longmeadow, Mass., and 3 by L. A. J., Fitchburg Normal Practice School, Grade VIII. The original is in black, white, gray, and one tone of dull green.

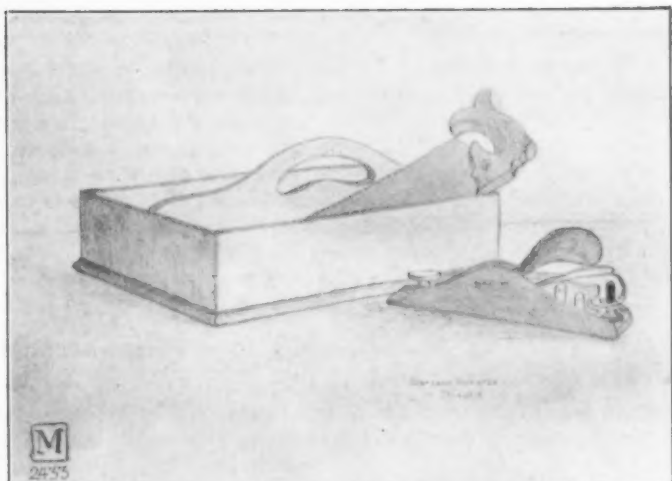


GRAMMAR

In these grades the groups should be more individual. The ideal is to have each pupil compose his own. If that is impossible let two or three pupils work together in composing and drawing a group. The groups should be related to the pupils' interests in school, at home, or in their social life. Groups suggesting an occupation, pastime, outdoor sport, lunch, amusement, handicraft, or business, are easily composed from such objects as the children can readily secure. If the work can be correlated with other school studies and activities, so much the better.

SEVENTH YEAR. Make drawings from groups containing at least one rectilinear object.

The aim is to study the effects of foreshortening in rectilinear surfaces, and to use lines which suggest the character of objects.



The illustration I by Agnes Shattuck, Newton, Mass., presents clearly this aim. It is a school girl's group—book and tam; the one rectilinear object is present; and the lines suggest well the rigid edges of the book and the soft fluffy contours of the tam. (The direction of strokes in the band of the cap is not the best, perhaps; strokes at right angles with the edge of the band might have been more effective). J shows a seventh grade group finished in colors, by Joseph Martin, Training School, Lowell, Mass. The original is very pleasing in color—five tones from the orange-yellow scale, with white and gray in the crayons. The original is as fine a piece of work as we are ever likely to get from seventh grade pupils.

EIGHTH YEAR. Make drawings from groups containing at least two rectilinear objects.

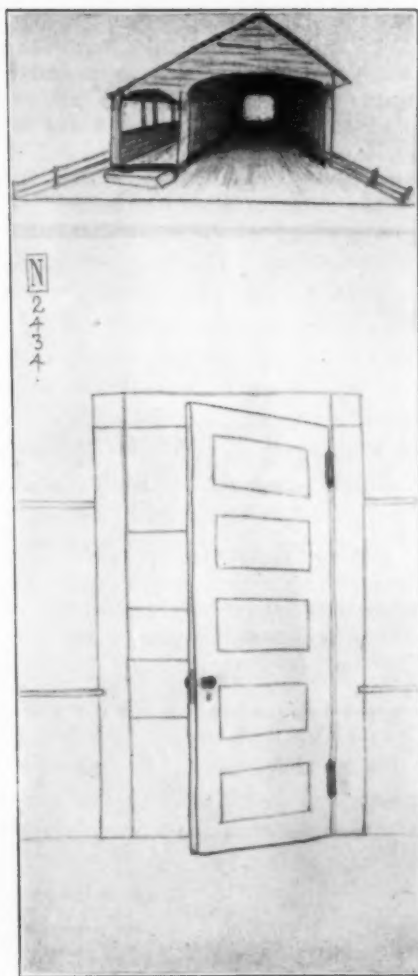
The aim is to study the effects of foreshortening in rectilinear surfaces, with a view to securing a consistent relationship between all the lines and textures.

The illustration at K, a tracing in ink from a drawing in color by "Marjorie R." Grade VIII, Delaware, O., presents an admirable subject. It might be called "A Fruitless American Breakfast." The character of the various edges and contours is well expressed in the lines. L shows a drawing made first in outline and afterwards colored in analogous tones of yellow, by Carl E. Allison, Grade VIII, Middletown, Conn. Carl's two books are not quite consistent, for the two backs say that the books make one angle with each other, and the two visible ends say that they make just the opposite angle; but the handling is above criticism, and in the original the colors are most pleasing.

NINTH YEAR. Make drawings from groups of common objects, with special reference to suggesting the textures of surfaces, as revealed through lights and darks.

The aim is to tell all the truth of appearance, so far as possible.

The illustration at M, by Margaret Burgess, Newton, Mass., shows a group of carpenters' tools rendered in pencil. Below it is a capital drawing of a school group rendered in charcoal, by Marion G. Forbes, Ipswich, Mass. Both these girls were in the ninth grade, and both have succeeded fairly well in expressing the character of the things represented. The few pupils who draw best may try more ambitious problems, such as those shown at N. The bridge was drawn in pencil, from the original, by Maude E. Pettibone, North Pownal,

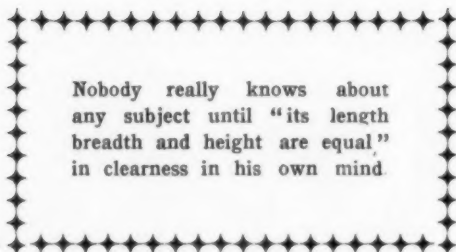


Vt., and the open door by Paul T. Litchfield, North Scituate, Mass. The Frontispiece shows about as good work as we can reasonably expect to secure from ninth grade pupils. It was drawn in pencil and colored crayons by Bessie Pollard, Easthampton, Mass., and received the first prize in the Contest for February, 1906.

See all three dimensions.

Draw with three dimensions in mind.

Learn to think in three dimensions.



OUTLINES FOR RURAL SCHOOLS

By WALTER SARGENT

Director of Drawing and Handicraft, Boston

FEBRUARY

PICTORIAL DRAWING AND COMPOSITION

IN any instructions regarding drawing from objects, emphasis upon the necessity of taking ample time to compare the drawing with the object at each step, is always in order. Progress depends on this. Eyes which are being trained to see quickly whether or not the proportions are correct, whether the pail is too high for its width or too wide for its height, whether the book is too thick or too thin, or turned at too great an angle or not turned enough,—will be of greater use than minds filled with information regarding perspective principles. Strange as it may seem, explanation of perspective principles is of little value till one has learned to draw fairly well without them.

So have the children try to make drawings which tell the truth about the object. Interest them in discussing with each other whether the drawings do tell the truth, and if not, what changes are necessary. If such interest is awakened they will learn to draw well.

In primary grades, the truths told will be very elemental. All that can be expected is that children will represent prominent characteristics and general proportions sufficiently well so one can tell what objects they intended to draw, and in illustrative sketching that the people and animals are doing the things that the story describes them as doing.

PRIMARY DIVISION. First four years in school.

1. Select some object of simple proportions, with which the children are familiar, as a sled or a shovel. Place the object in full view of the class. Encourage them to talk about its use and their own experiments with similar

objects. Have them draw the object in lead pencil or colored pencils. Place all the drawings where the children can see and discuss them.

2. Have the children cut the object from paper and add details and color with pencils. After a child has cut the shape he usually draws it in better proportion.

3. Have the children draw the object again making large drawings in good proportion.

4. Interest the children in some story or incident involving the use of the object they have been drawing, as for example, children sliding down hill or a man shovelling. Let them make sketches illustrating this.

Continue illustrations of winter occupations with which the children are familiar. Let the children compare these with their previous illustrative sketches of autumn and winter. Add to these, sketches of ways of travel and transportation in winter. See illustrations in Graded Outline.

GRAMMAR DIVISION. Fifth to ninth years in school.

Interest the children in arranging two or three groups which suggest a pleasing story, such as a travelling bag and umbrella or hat, a few carpenter's tools, a dinner group with lunch box or pail, etc. These groups should be simple and contain only two or three objects. Discuss the arrangement of the objects. Select the group which is of greatest interest and have the children draw it. Follow the same means to insure careful drawing that were suggested in the January outline for rural schools.

Have the children exchange seats and let each child study the drawing made by the one who previously occupied the seat. Have half the class return to their seats and receive suggestions from those who examined their drawings, first as to the things in the drawing which are right; second as to what are wrong. Let the other half of the class now receive criticism in the same way. Such criticism of drawing is a help to those who give and to those who receive it.

Follow a similar method in drawing other groups. If children fail in representing relative proportions true, it is often a help to try such a method as the following:

1. Place one object in view and have the children make a rapid sketch in light lines. Then place another of entirely different proportions with the first to form a group. Have the children add this second object to their drawing so its relative proportion and position shall be correct.

Truthful drawing is the test of success in this month's work.

HELPFUL REFERENCE MATERIAL

FOR FEBRUARY WORK

Illustrative Drawing

Primary Illustrative Drawing. Jessie T. Ames. Book, March 1905.

Illustrative Drawing by Frederick Whitney, Year-Book of Council, 1902, p. 92.

Graphic Expression in Childhood, by Julia C. Cremins, Year-Book of Council, 1903, p. 46.

Primary Drawing, by Walter Sargent, Year-Book of Council, 1904, p. 37.

On Arranging Groups

Relationships in Grouping. Frank C. Parsons. Book, February 1905.

Examples of groups. Book, Outlines for January and February each year.

Pictorial Composition, by Henry T. Bailey, Year-Book of Council, 1902, p. 100.

Prang Text Books, V, p. 45; VI, p. 46; VII, p. 46.

On Drawing Groups

Drawing of Groups. Fred H. Daniels, Book, February 1906.

Tests and Aids in Appearance Drawing. Harold H. Brown, Book, January 1905.

Still Life in Water Colors. Mary B. Jones, Book, February 1904.

Water Color over Charcoal. Dora M. Norton, Book, January 1905.

Drawing from Groups. A. K. Cross, "Freehand Drawing," p. 9. See also Mr. Cross' "Light and Shade."

Prang Text-Books, Sections "Beauty in Common Things."

THE WORKSHOP

A BOLT GUN

DURING the long winter evenings when one's eyes need a rest from reading, it is great fun to shoot with a Bolt Gun. You make one and see!

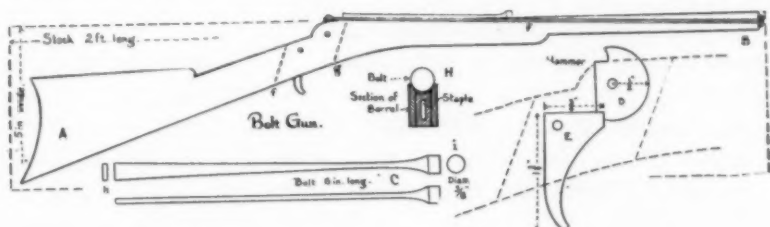
The easiest way to make a Bolt Gun is to whittle one out from three pieces of thin wood and furnish it with fittings as follows: (1) Find two pine or basswood boards two ft. long, five inches wide and one-eighth inch thick; and one other board the same but one-fourth inch thick. On one of the thin boards draw the outline of a gun as shown in the illustration. The dotted lines at left and right will help you to see how to place the drawing, for they represent the ends of the board. When this is whittled out place it on the other boards, mark around it, and cut out two others just like it. Now tack the three together (the thick one in the middle) by means of about three five-eighths-inch brads, one near each end and one in the middle, and make the three pieces into one gun, sandpapering the gun until it is perfectly smooth.

(2) From a piece of basswood, or better from some kind of harder wood like holly or maple, something that will not split easily, work out the hammer and trigger which form the lock, according to the dimensions given. The best way to do this is to draw each part upon wood of the right thickness (one-fourth inch or slightly less), bore the holes carefully with a brad-awl or drill, and then cut out the shapes with a bracket saw, or with a knife. When finished they should be a little less than a quarter-inch thick, and perfectly smooth. Be sure they fit together in the position shown in the illustration.

(3) Pry off one side of the gun, lay the lock on the thick piece in the right position and mark the two lines f and g. Saw the thick piece through on these lines and take out the piece f g. Now pry off the thick piece F and remove an eighth-inch from

its upper edge. Bevel the edges of the two thin pieces, so that when the parts are put together again the barrel will look like the section drawn at H, end view.

(4) Replace F. Put the hammer and trigger in the right place and push a pin through the thin side to indicate the points through which the brads must be driven to form the



bearings of the lock. Drive two five-eighths-inch brads through these points, from the outside, and place the hammer and trigger in position upon these brad-bearings. Place the other thin piece (the side of the gun) in position, and force it down. Drive two or three five-eighths brads through the gun in such positions as you think best to hold all firmly together, and file off the points. A brad or two driven through the other way and filed off will help to fasten all securely together.

(5) Find a good spunky rubber band about three inches long and a quarter-inch wide, unstretched. Place the end of the barrel in one end of the band and drive a double pointed carpet tack or other wire staple into the end as shown at B and H, over the band to hold it in place.

(6) From a piece of pine wood whittle out a bolt, or short arrow, six inches long and of the form shown at C, round one end and flat at the other. Have it straight and smooth.

(7) Adjust the lock, place the forefinger of the left hand (which holds the gun) behind the trigger, to keep it in place,

and by hooking two fingers into the rubber band pull it back and hook it over the hammer. Place the bolt in position as shown at F, and then pull the trigger. My gun will shoot a bolt more than 100 feet, and will drive the bolt through a target of tough manila paper at a distance of twenty feet.

A TARGET

Throw a rug over the back of an arm chair. Tie a string from arm to arm at the outer ends. Over this string hang, or upon it pin, a sheet of manila paper upon which a bullseye has been drawn. The bolt will pass through the target, spend itself against the rug, and fall in the chair where you can find it, without denting anything,—if you aim it right!

A BOLT PISTOL

A pistol can be made in precisely the same way, by changing the shape of the handle and shortening the barrel. If you can't find a big rubber band, make a pistol to fit a little rubber band, of course reducing everything, bolt, lock, in proportion.

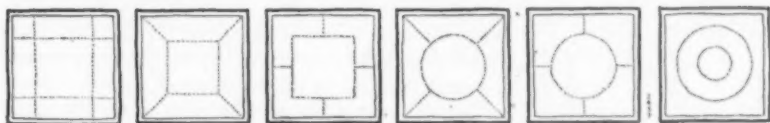
A HOLDER

The easiest way to make a good holder is to cut a square out of an old bed quilt, and place it between two squares of "overall-cloth" (denim) or cretonne, and stitch it criss-cross on a machine. Then bind the edges with braid, or with a cross-way piece of some thin material, three-quarters-inch wide. At the corner where the two ends come together sew on a loop or a brass ring for hanging the holder on a hook exactly where you can reach it when you want it most.

Of course if you can't find the old bed quilt you will have to put squares of sheet wadding between your squares of stout cloth. Instead of selecting covering material of rainbow colors,

select a plain color for both face and edge and let the ornament take the form of the machine stitching, as shown in the illustrations. Tie the ends of the threads and trim close.

THE EDITOR.



THE EXPERIMENTS

AVE you ever discussed with anybody the ten or the five or the two "greatest inventions" man has made? Do you think the very greatest of all is the wheel? And how simple that is!

THE SUCTION OR LIFTING-PUMP

is one of the very greatest inventions, actually indispensable in civilized life.

Experiment XI.

MATERIALS.

- V — A student's lamp chimney (See Figure 14).
- B — Cork (1 hole) to fit large end of chimney.
- C1 — Small piece of thin soft leather for clack valve.

The
Cylinder
of the Pump.

- H — A bottle of water.

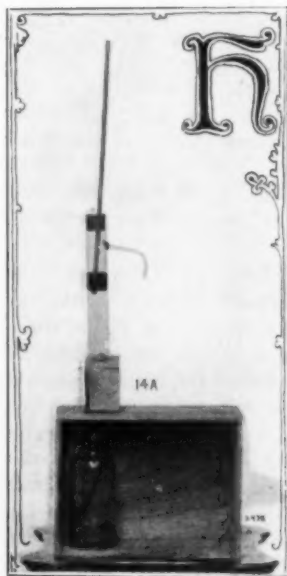
The Well.

FE — Thin wooden rod for a handle.

D — Cork (2 holes) to fit small end of chimney.

C2 — Small piece of soft leather for valve.

The
Piston.



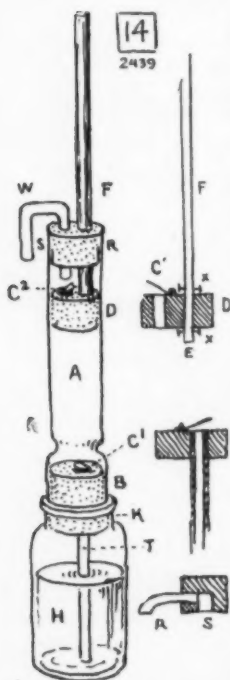
T — Glass tubing 10 inches long.

} The
Suction Pipe.

K — Cork (2 holes) to fit mouth of bottle.

RS — Cork and glass tubing for mouth of pump.

X — Tacks or brads.



APPARATUS. Bore one hole in cork B, two holes in cork D and two in cork K. Boil the corks thoroughly. Over the hole in cork B fasten a hinge, or clack valve, C₁, made of a piece of thin leather secured to the cork at one end by a tack. Fit the cork into the larger end of the chimney. To cork D fasten the handle FE by passing one end of the rod through one of the holes in the cork. To prevent the cork from slipping up or down, on the handle drive small brads or tacks into the handle just above and below the cork. Over the other hole in the cork fit a hinge valve, C₂. Now force cork D into the narrow portion of the chimney. This piston should fit water-tight in the chimney. If the cork does not fit water-tight cut a small groove around its circumference and wrap the cork with cord.

Place one end of glass tubing T through the hole in cork B until it touches valve C₁. Place the other end through a hole in cork K, carefully pushing cork K up until it just touches cork B. Put cork K into the mouth of the bottle filled with water. At the smaller opening of the chimney make a spout of a cork and a piece of glass tubing as shown in the drawing at RS, or at W, or if you have time bore a hole through the chimney about one inch from the top. You can do this by boring

patiently with the point of a rat tail file upon the spot desired, being careful not to press too heavily, and always to keep the file wet with water. Into this hole may be inserted a piece of rubber tubing, or a piece of glass tubing which will have to be secured and made water-tight by the use of sealing wax.

Before beginning the experiment push the piston down as far as possible.

EXPERIMENT. Gradually raise the piston nearly to the top of the chimney and notice the valves C₁ and C₂.

OBSERVATION. Valve C₂ remains closed and valve C₁ opens and water enters the chimney.

INFERENCE. The downward pressure of air keeps C₂ closed, and the air in the chimney between valves C₂ and C₁ occupies more space and therefore has less pressure than the outside air which now presses on the water in the bottle and forces it up through the tubing T and into the chimney thus raising valve C₁.

EXPERIMENT. Lower the piston and notice the action of the valves. Notice also the water in the chimney.

OBSERVATION. Valve C₂ opens and valve C₁ closes, and the water remains in the chimney.

INFERENCE. The air and the water between corks B and D are compressed thus causing a greater pressure which raises valve C₂ and closes C₁.

Raise and lower the piston several times, and you will notice that each time it is raised more water enters the chimney. When the piston is covered with water valve C₂ is opened by the water, and now when the piston is raised valve C₂ closes and the water above the piston is raised or lifted, hence the name lifting-pump.

The principle of the lifting pump is the same as that of the ordinary water pump which has been in use at least since the time of Aristotle, four hundred years before the Christian era.

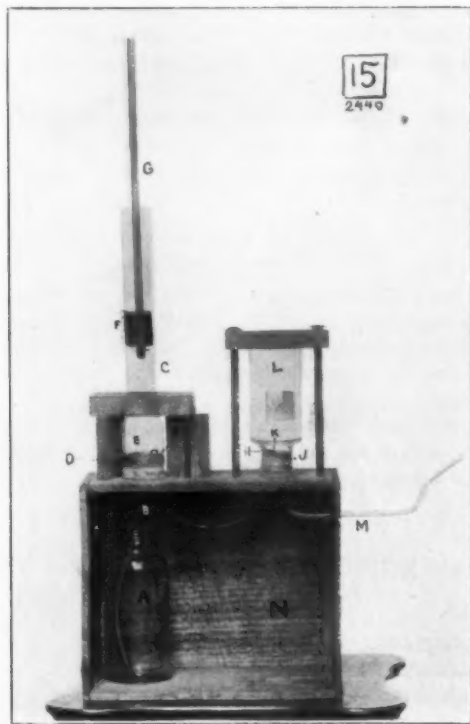
THE FORCE PUMP.

Experiment XII.

MATERIALS.

- A— Bottle nearly full of water. (See Figure 15).
- B— Glass tubing.
- C— Student's Lamp Chimney.
- D— Cork (2 holes) to fit chimney.
- E— Hinge valve.
- G— Handle } Plunger or Piston
- F— Solid Cork } (must be strictly water-tight).
- H— Pieces of glass tubing, three inches long.
- I— Rubber tubing.

- J— Cork (2 holes) to fit small bottle.
K— Hinge valve.
L— Small bottle used as air chamber.
M— Glass tubing— outer end a spray or jet end.
N— Small box for support of pump. Rest the box on its side and securely



fasten bottle L and the lamp chimney to the upper side by any convenient means using wire, cord, or bolts.

EXPERIMENT. Raise the piston. What happens?

OBSERVATION. Valve E opens and water enters chimney. Valve K closes.

INFERENCE. The air between valve K and the piston is made to occupy more space, therefore it has less pressure. This allows the downward pressure of the air on the water in the bottle A to force same water into the chimney. The outside pressure of the air which comes through tubing M presses against K and keeps it closed.

EXPERIMENT. Lower the piston. What happens?

OBSERVATION. Valve E closes, valve K opens and water enters bottle L and partly fills glass tubing M.

INFERENCE. The air and the water between the piston and valve E are compressed. This closes valve E and also forces water into the small bottle L. This water fills the glass tube M the spray end of which offers a resistance to the water which now blocks up the glass tube and thereby confines the air in the bottle L. The more water there is forced into the bottle L the more the air in the bottle is compressed and the greater will be its force in pushing out the water through the spray end of tubing M.

By raising and lowering the piston rapidly a good long steady stream of water may be forced from the spray end.

The Force Pump was invented in the first century A. D., by a philosopher of Alexandria, named Ctesibius (te-sib-i-us) who was the first to use the force pump for putting out fires. The hand fire-engines now used in many villages differ but very little from the force pump Ctesibius made and used nearly 2000 years ago.

Ctesibius knew a great deal about *how* pumps work, but he discovered nothing that enabled him to explain *why* they work.

WILLIAM C. A. HAMMEL
Greensboro, North Carolina

EDITORIAL

AMONG my intimate friends are two, very dear to each other, who always watch out the old year and welcome the new together. They began to do that before they were married! And now, after the children are all sound asleep, the fire on the hearth is replenished, the little old fashioned table, used that first watch night twenty years ago, is brought out and laid daintily for two, and the watch begins. First comes the balancing of the accounts for the year,—a sort of dead reckoning to discover the position of the house financially; then comes the re-reading of the favorite New Year poetry; then— but I shall be betraying a sacred confidence if I am not careful—. I may be allowed to add just this, however, that with the new year they make the mutual pledge to help one another to hold to their ideals, and they discuss those ideals over their midnight lunch of rare delicacies, while the fire sings on the hearth and the shadows dance on the wall.

¶ Let us make that same pledge: To help each other to hold to our ideals. Progress is possible no otherwise, either for the individual or for the race. In the old days when an East India-man came at last into Salem harbor, she was brought to dock by hand, so to speak. A man in an open boat rowed to the pier with the end of a hawser. This was made fast to a stout pile, and then the crew on deck working the capstan hauled the ship to the desired haven. History has been a succession of dockings. Some brave spirit has rowed out ahead of his fellows and planted his ideal, and, if planted firmly in the ground of truth, to it the rest have drawn themselves, arriving only to find that another brave and keen eyed man has already planted a new ideal a hundred yards nearer the heavenly country.

¶ "Where there is no vision the people perish." Hold to your ideal of yourself physically, of yourself intellectually, of yourself spiritually. Hold to your ideal of a schoolroom, of a school, of

the teacher's mission. Hitch your wagon to the star. Follow the gleam.

Follow it utterly;
Hope beyond hope.

The whole universe is on the side of the man who tries to rise. "According to your faith be it unto you," is the unchangeable law of God's world.

¶ As teachers of drawing we must hold to our ideals of beauty. "Make everything beautiful," must be our motto. And we must hold to this with an ever tighter grip these days when the clamor for "Industrial Education" is increasing. The State Commission on Industrial Education, in Massachusetts, the great Society for the Promotion of Industrial Education organized in New York City in November, the Social Education Congress in Boston in December, the movements for industrial education in Trenton, N. J., in Fitchburg, Mass., in a dozen cities in the west, are all significant signs of the times. The old order is changing (as usual!), the ideals of the few a generation ago are now the ideals of the many. But a careful following of all that is being said and written will reveal a lack of appreciation, on the part of the many, of the great fact that continual progress is impossible without an infinite ideal. If the most skilful workmen in the world were appointed to teach their skill to others, we know that they could not teach it all, and that the pupils would not equal their masters; and that those pupils in turn teaching other pupils would produce less efficient workmen. It is not the perfect technician who leads into an ever growing world of beauty; it is the designer, the artist, the man of vision. Unless our Industrial Education opens the minds of working men to the beauties of the world, to the glories of artistic achievement, to the eternal principles of art, we shall continue to steal our designs from Germany

and France, and all our Industrial Training will go to the making of clever parrots and monkeys.

O Trade! Thou King of the modern days!
Change thy ways,
Change thy ways;
Let the sweaty laborers file
A little while,
A little while,
Where Art and Nature sing and smile.

¶ Yes, let us resolve, this New Year's Day, 1907, to hold to our ideals, to try as never before to bring our children to work for beautiful results, to make every spelling paper, language paper, essay, map, chart, drawing, every constructed object, as beautiful as possible. Let us give them the salutary vision of Beauty, not as something dwelling in kings' palaces and government museums, but as something by the wayside, something ever entering in at lowly doors, to make glad the heart of the common man.

¶ Model and object drawing is the specific work outlined for this month and next. The authors of the new Prang Text Books of Art Education were wise in calling such work the study of Beauty in Common Things. That is the real topic. Let us not forget it. An ellipse is a curve of beauty; the rhythmic measures in a foreshortened cube are beautiful in their relations. The two objects in a group, "each the other adorning" sing a duet as pleasing to the eye as the song of two little children to the ear. Do you doubt this? In the words of Hermia (almost) "I would my pupils looked but with my eyes!" To be beautiful a drawing must be first truthful and then skilful in handling.

¶ The blackboard calendar holds the Chicadee in honor. This is the time of year to read Eemrson's poem, The Titmouse, to



On Monday, when the day is fair
I wash my dolly's clothes.



On Tuesday I can iron them,
Although it rains or snows.



On Wednesday, I go out to play.
I take my dolly, too.



On Thursday I receive my friends,
I've nothing else to do.



Then Friday is the time to clean
And set all things to right.



On Saturday my doll and I
Walk out and see the sights.



2442

the children, and to question them as to their own experiences with the brave little fellow.

The drawing is so frank that a close study of the plate will reveal the method. To produce the feathered look of the birds put the chalk on lightly and rub it down with the thumb. Charcoal is used for the dark touches.

¶ The illustration of personal experiences in the lower grades is always of interest to children, and always instructive to teachers who take notice. Here, for example, are the drawings of Edith Worth (of what town I never knew) as full of instruction as an egg of meat,—Pre-Raphaelite in their story-telling power. The article by Miss Cook will help teachers to help pupils to take the next step towards more orderly pictures, and that by Mr. Augsburg to take the next. Miss Hagarty's sensible article on Picture Enjoyment and Mrs. Rogers' little poem on Winter Treasures, will serve, let us hope, to give us all the right attitude towards Art and Nature at this season.

¶ The pen drawings by Mr. James Hall continue the series of Historic

Houses. Mr. Hall sends the following notes on how to draw them:

THE FRANKLIN HOUSE

The slightly over hanging second story gives a quaint charm to this very unpretentious little old house. Those who remember the half timber houses of Europe can see from whence came this traditional peculiarity of construction which was brought over by the colonists and may be seen here and there among the old houses of New England.

Experience shows that it takes care and knowledge to make a good copy—almost as much as to draw from nature. Moreover intelligent copying is one step toward good original work. In beginning this drawing or that of the Lee house a practically perfect pencil sketch must be made before any pen lines are drawn. Great exactness in underlying pencil outlines is the best way of insuring freedom in that of pen work. It should be noticed that there are in this drawing practically three values besides white and black. The effect of the lines suggesting the clapboards on the front of the house is light gray; the roof, the shade side of the chimney, and the shade side of the house are about middle value, while the shadows on the ground are dark.

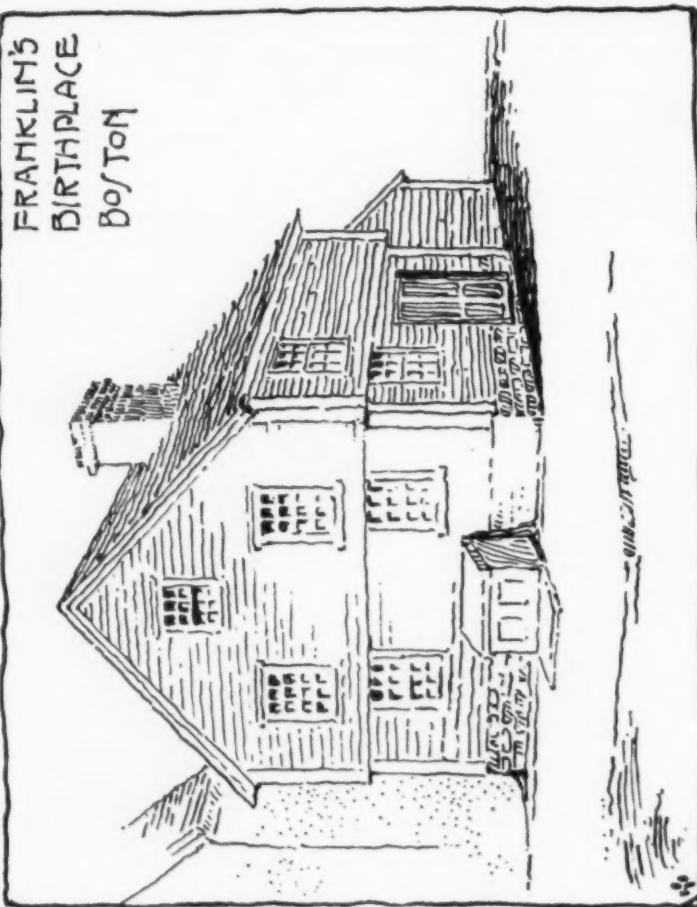
The question of values however, has been but one consideration in the "rendering" of this drawing. What are spoken of as "textures" have been carefully considered and suggested by a variety of treatments. Note carefully how brick has been suggested by the handling of the chimney, and how differently the shingle roof is treated (without drawing the shingles), from the side of the house. Notice also the use of dots for variety as well as to suggest material.

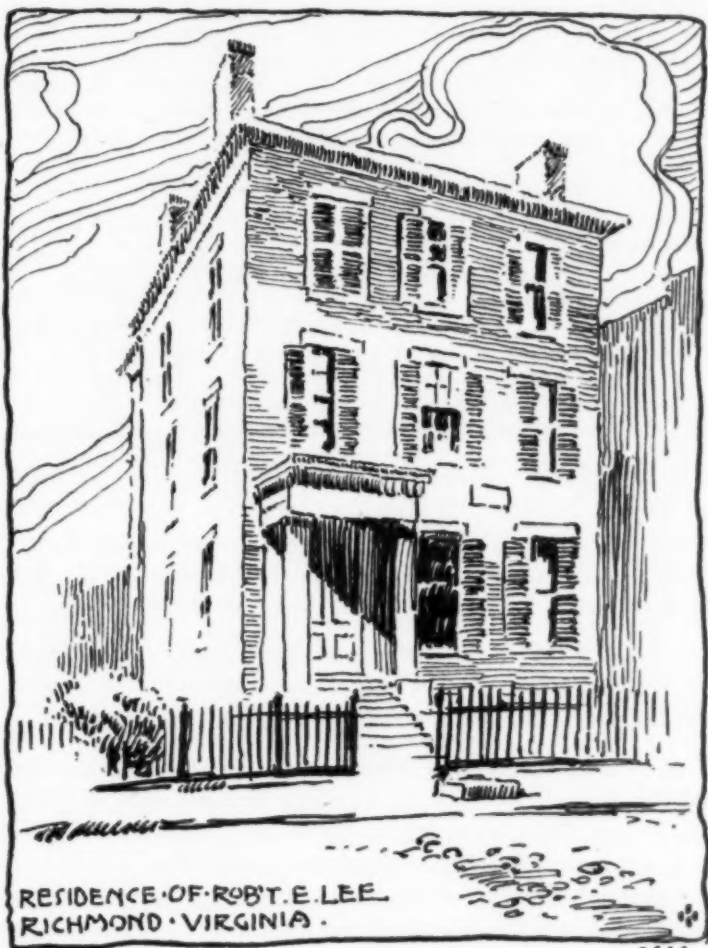
Pen and ink is a medium that well lends itself to the expression of the textures of old houses and an appreciation of some of its possibilities in this direction may open the eyes of the pupils to a kind of beauty that is a part of the charm of a fine etching or engraving.

THE LEE HOUSE

This tall brick southern residence forms a strong contrast in style to the Franklin house. Its dignity is at once felt in its proportions and is well borne out by the high stoop and white columns, while the effect is added to by the iron fence—and clipped shrubbery.

This drawing is sketchy, and there is grave danger that a copy may degenerate into something careless. Such however need not be the case if great care is taken in the placing of details in the preliminary pencil drawing—such details as windows and steps.





It will be noticed that the outlines of the cornice of the house have been omitted in places, the shadows, rendered by short lines, being the means employed of defining the form. The partial omission of details of windows, and blinds has been done with the purpose of making the drawing less mechanical.

Note carefully the rendering of the shrubbery and see that the iron fence, though but slightly drawn, is made to come forward by means of the broader strokes used.

The clouds have been introduced for the sake of the composition and the lines are carefully placed to give pleasing space division. A very wavy, free line is necessary to carry the impression of the mobile cloud forms. The sky is the most difficult part of this drawing.

A point to be noted is the use of vertical parallel lines in the suggested distance. By contrast of direction with the horizontal rendering of the brick house these vertical lines form an important element in the drawing.

The point cannot be too strongly made that every line and every dot is important. Not a touch should be made without thought of its significance. If a stroke does not definitely help a picture it has no reason for being drawn.

¶ A refreshingly wholesome bit of school work comes from Mr. Emmet E. Myers, of Marshall College art department, Huntington, W. Virginia. It is an announcement of the Quarterly Exhibit of the work of the students of the department. One of the four pages is reproduced on the opposite page.

These students are dealing, evidently, with real problems in the life that now is, the artistic solution of which will prove the genuineness of all our "art education."

¶ Mr. Frederick Lindon Burnham, a graduate of the Massachusetts Normal Art School, formerly supervisor of drawing for New Haven, Conn., and lately supervisor of drawing for Providence, R. I., has been elected to the position of Agent for the Promotion of Industrial Drawing, as the official title runs, in Massachusetts. This means that Mr. Burnham will be known as the State Supervisor of Drawing. The responsibilities of the office are as great as they are honorable, for the Agent is the direct representative

of the State Board of Education and exercises a subtle but very powerful influence. The office was created for Professor Walter Smith in 1871. It was held by Mr. Smith for ten years by Mr. Charles M. Carter for five years, by Mr. Henry T. Bailey for sixteen years and by Mr. Walter Sargent for three years. Mr.



HE students of the Department of Art most cordially invite you to attend the exhibit of studies from Still Life and Landscape in pencil water color and pastel, Head and features in pencil and charcoal.

2449

Burnham brings to his new work experience in teaching and supervising, ability as an artist and craftsman, an enviable reputation as a normal instructor, a character above reproach, and fortunately (in view of the arduous demands of the office) "insolent good health." Massachusetts is to be congratulated upon his election, and Mr. Burnham upon having received such honor,—

the highest which the State can confer upon a Supervisor. Mr. Burnham is one of the charter members of the Council of Supervisors of Manual Arts.

¶ Does beautiful advertising pay? It must, otherwise why should a concern like the Mittineague Paper Company issue such a sumptuous volume as their last "Calatog,"—a bound book 6 x 9 1-2 and an inch and a half thick, with stamped cover in dull green and gold? "Strathmore Quality Book Papers" is high water mark; alike creditable to its designers (among whom is James Hall), to its printers, the Munder Thomsen Co., of Baltimore, and to the famous Paper Makers themselves. As a source of suggestion in design, as a book of standards in paper, as a collection of examples of the use of color in printing, the volume would prove worth the dollar it costs, to any supervisor who could afford to spend a dollar that way. Lowell's vision will yet come true, and Beauty will be the bride of Use in America.

¶ The practice of publishing a local school calendar, which may be given by the Principal at Christmas or New Year's as a token of remembrance to his pupils, seems to be spreading. Among the best received last January were two published by grammar schools in Massachusetts: "The Seventh Annual Calendar" of the Renfrew School, Adams, giving the school signals, sessions, holidays, etc., and ornamented with a half-tone of the school building; and the third or fourth annual Christmas card and calendar by the Principal of the Lincoln School, Fall River, containing Lowell's "Unwasted Days" neatly printed on the face, and on the back this:

"Strength all your burdens to bear,
Hope to sustain you in strife,
Courage to do and to dare,
Victory crowning your life;

Could my good wishes come true
These should be given to you.
Happy, happy be this day,
Happier still the days before you."

Let me make this my New Year's salutation to the readers
of the School Arts Book.

Henry Innes Bailey

January 1st, 1907.

As we increase the range of what we see, we
increase the richness of what we can imagine

CORRESPONDENCE

HERE is a word from Mr. Frederick L. Burnham in reference to the pamphlet "Art and Education" published recently by the Doyle Avenue School in that city:

My dear Mr. Bailey:—

Believing that some use should be made of the work done by public school children, I urged the publication of a magazine which should embody a variety of their results. Such a magazine would have been worth while if confined to the one school, but realizing its possibilities if sold in connection with an art exhibition such as so many of the schools in Providence have held during the past two years, I enlisted the coöperation of the master of the Doyle Avenue school and his corps of teachers.

As a result the first issue of "Art and Education" appeared in April and was a decided success financially as well as educationally for it proved a stimulus to the entire school. It was sold at the news stands and outside of the city also. The majority of the articles were written and all of the designs done by the pupils. They also helped on the business side; were given various districts to canvass for advertisements; were efficient as errand boys, and some of the older, more trustworthy students came in touch with the practical side of printing by doing work in company with teachers at the printing office.

You will not care to have me enumerate the many ways in which the enterprise has been helpful but I believe it accomplished great good for the children. Their work was of necessity more or less crude but a marked difference in the attitude of the pupils towards drawing has been noticed.

In June a second edition was published showing a gain and enlisting the coöperation of the alumni; though I prefer to keep the work mainly in the hands of the children. We are interested enough to make a third attempt in another school this fall.

Yours sincerely,

Frederic L. Burnham.

In reply to several correspondents who have asked for good reference books on Household Decoration, it is a pleasure to be able to publish the following list sent me by Miss Virginia Robie of the "House Beautiful:"

"Successful Houses" by Olive Coleman, Fox-Duffield & Co.

"Principles of Home Decoration" by Candace Wheeler, Doubleday, Page & Co.

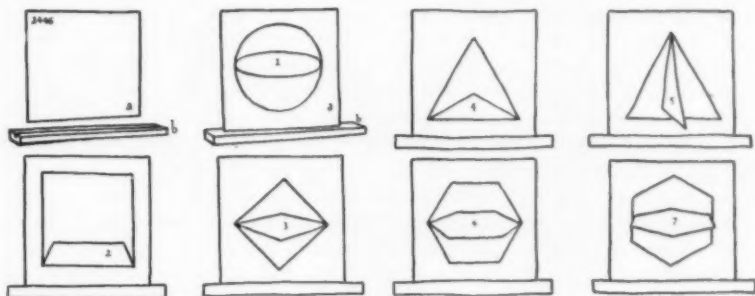
"The Decoration of Houses" by Edith Wharton and Ogden Codman, Jr., Scribners.

"Home Furnishing; Practical and Artistic" by Alice M. Kellogg. Stokes.
 "Homes and Their Decoration" by Lillian Hamilton French. Dodd,
 Mead & Co.

Here is a helpful letter from one of the most experienced teachers of drawing in the United States, Professor Langdon S. Thompson of Jersey City:

My dear Mr. Bailey:—

In looking over the devices suggested in School Arts Book, I thought of



one of my own, and it occurred to me that your readers might like to know about it.

For the purpose of getting children over the difficulty of transferring their attention from real form to apparent form, the writer has found nothing so effective as the temporary use of what he has called Revolving Geometrical Planes. These planes and their manner of use are illustrated in the accompanying drawings.

Figure a represents a vertical cardboard, and b a wooden base with a groove in the top of it to receive the lower edge of the card a and to retain it in an upright position. Figure 1 represents a circular card cut out from the opening in a, and revolved to a horizontal position on two small pivots, one at the left and the other at the right side of the opening. It is now very easy for the duller pupil to see that the circular horizontal card, which is viewed obliquely, appears as a narrow ellipse, because his visual percept of the circular card and his general concept of the same (that is, of the opening in which the circular card exactly fits) are both distinctly imaged in the mind at the same moment

CORRESPONDENCE

and in such a way that they may be compared. When the circular card is viewed obliquely and alone, the general concept of the circle, which is the apperceptive material of the mind, overpowers the visual percept and partially, if not completely, annuls it.

When the two are viewed together, the visual percept, being as distinctly and concretely imaged as the general concept, is able to assert itself in such a way as to attract attention. When the child once gets this sight and insight it will be easier to get it a second time, and so on, until it becomes a part of his mental furniture, and he can see the ellipse without the aid of the device.

Figure 2 presents a square card cut from the opening in *a*, and revolved backward on its lower edge attached to the lower side of the opening. Here again the difference between the visual percept and the general concept is very striking and a learner easily sees the apparent convergence of the right and left edges and the foreshortening from front to back.

Figure 3 shows a square card cut from the opening in *a*, and revolved on pivots at the right and the left corners.

Figure 4 represents an equilateral triangle cut from the opening in *a*, and revolved on its lower edge, attached to the lower edge of the opening.

Figure 5 presents an equilateral triangle cut from the opening in *a*, and revolved on two pivots, one at its vertex and the other at the middle of its base.

Figure 6 shows a hexagonal card cut from the opening in *a*, and revolved on two pivots, one at the right and the other at the left side of the opening. Figure 7 also shows a hexagonal card cut from the opening *a*, and revolved on pivots right and left.

As previously remarked, these revolving planes are not recommended for indiscriminate or long continued use, but only for the special purpose of enabling the student to separate his visual percept from his general concept.

Yours sincerely,

Langdon S. Thompson.

Here is another timely bit of information:

School No. 24, Albany, N. Y.

Mr. Henry Turner Bailey,

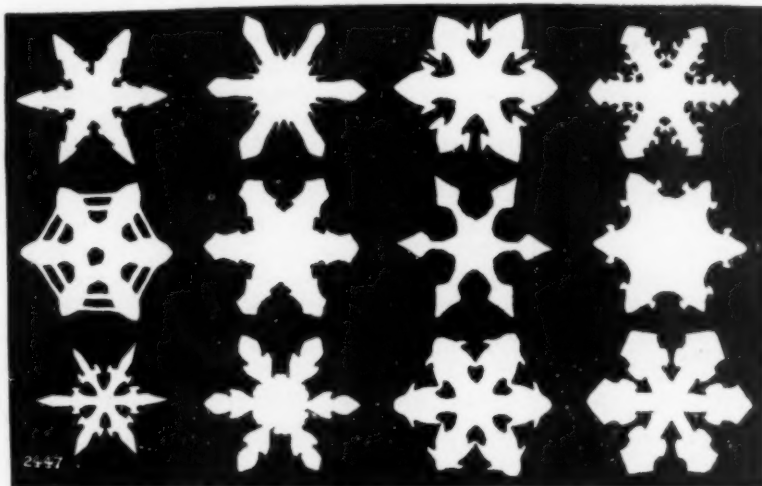
Dear Sir:—I enclose some specimens of children's work in the second grade. No doubt you have more of this material than you can use but if you see any merit in it, I shall be very glad.

CORRESPONDENCE

The lesson was on snow-flakes. The children learned to fold for the six-pointed star. After making three cuts from dictation, they drew and cut from their own fancies. These are a few of them.

Very truly yours,

Grace G. Parsons.



THE ARTS LIBRARY

BOOK REVIEWS

Deuxième Congrès International de L' Enseignement du Dessin.

Edited by Leon Genoud. 350 pp. 6 x 10. Illustrated. \$1.60.

This invaluable volume is a model report of an International gathering. Those who read English only will find in it a good English report of the proceedings; those who are learning French will find a report in French to which the English near by will serve as a translation. Those who still love to read in German and those who are learning that rugged language will find the German in Roman text easy reading. There are more than fifty pages of half-tone illustrations from the exhibits, and portraits of the leaders of the Congress. A most admirable feature is the concise summary of points which is printed under an appropriate heading following the report of each paper or discussion. If the appetite of any supervisor of drawing is not already keen for the good things London is sure to offer in 1908, let him read this report, not omitting Section IX on Recreations and Excursions with twenty-three illustrations. One feels like thanking Professor Léon Genoud personally for this splendid document. When writing for a copy address, Universitätsbuchhandlung Fribourg, Switzerland—(That adult word means The University Bookstore!)

Bookbinding for Libraries. By John Cotton Dana. 118 pp., 5 x 7 1-2. Illustrated. The Library Bureau. 75 c., postpaid.

This is a good reference book on Bookbinding for anybody to own, for it contains not only well sifted information about the art itself, but chapters on Paper Making, Leather, Book Cloths, and Imitations of Leather, and a summary of the styles of Ornament in binding, but also a List of Leathers with Descriptive Notes, a List of Technical Terms fully explained, a list of Makers and Dealers in Bookbinders' Materials and Machinery, and a list of the Best Books on Bookbinding, Paper, and Leather. Invaluable to every teacher who deals with this subject, the book has a value to all teachers as a piece of English composition. It does not contain a thoughtless phrase nor a superfluous word.

Historic Styles in Furniture. By Virginia Robie. 196 pp., 7 3-4 x 8 1-2. 114 illustrations. Herbert S. Stone, Chicago. \$1.50.

Before opening this volume one is predisposed in its favor by the beauty of its cover,—a model in spacing, lettering, and coloring. The body of the

book is not disappointing. Richly illustrated, the text is of beckoning interest from the start and lures one on to learn about furniture, willy nilly. The furniture of fourteen distinct periods is discussed with the grace and precision of style which only a thorough knowledge of the subject can give. The last "historic" style is the Colonial. Miss Robie would render the American home a service by writing a book on "Furniture since the War of 1812!"

Art Education Drawing Book Course. Prang Educational Company. Books for grades I to III, 44 pp., 6 1-2 x 9 1-2; for grades IV to VIII, 40 pp., 8 1-2 x 11-1-2. Fully illustrated in black and white, and color.

A drawing book course is of especial value in three classes of towns. First, in towns which feel that they cannot afford a supervisor of drawing; Second, in towns unable to retain the services of a good supervisor for a series of years; Third, in towns where the supervisor is spread out too thin and teachers are constantly changing. Under all these conditions the teachers need something to hold them to a definite, orderly course of work, sequential from grade to grade, and presented in pedagogical fashion. The latest publication of the most experienced art educational publishing house in the country ought to be the best thing of its kind, and it is. The course as outlined is not of the old exclusive sort that walked through the school curriculum with its nose in the air, so to speak, but a more sympathetic and helpful course, accepting what the seasons bring, and offering assistance in number, language, history and handicraft. Considering the many difficulties attendant upon printing half-tones on paper which will take lead pencil, these books are a brilliant success technically. The drawings are good and simple enough to be within the scope of a bright pupil's skill; the text is sensible and to the point, and includes in each book a glossary of terms; and the color plates are faithful enough to water color effects to be helpful to children. A pamphlet containing an Outline of the entire course is unique in its headlines. They give the quintessence of pedagogical wisdom upon the teaching of drawing.

RECENT PUBLICATIONS

EASTERN ART TEACHERS ASSOCIATION, EASTERN MANUAL TRAINING ASSOCIATION, Proceedings of the Convention in New York, 1906. 244 pp. 6 x 9. Papers and discussions practically in full, without illustrations. Lists of members.

- THE CHATEAUX OF TOURAINE.* By Maria Hornor Lansdale. Illustrated in color by Jules Guérin. Century Co. \$6. Interesting; rich.
- CATHEDRALS AND CLOISTERS OF THE SOUTH OF FRANCE. By Elsie Whitlock Rose. 2 vols. Photogravure illustrations. Putnam's Sons. \$5. The author has visited every cathedral in the three provinces.
- ROMANTIC CITIES OF PROVENCE. By Mona Caird. Illustrated by Joseph Pennell and Edward M. Sygne. Scribner's Sons. \$3.50.
- THE DRAWINGS OF JEAN FRANCOIS MILLET. With introduction by Léonce Bénédict. Lippincott. \$20. Fifty facsimile reproductions. Superb.
- THE ART OF THE GREEKS. By H. B. Walters. Illustrated in photogravure. Macmillan Co. \$6.
- WHISTLER: A STUDY. By Elizabeth Luther Cary. Illustrated. Moffat, Yard & Co. \$3.50.
- THE ART OF THE DRESDEN GALLERY. By Julia DeW. Addison. Illustrated in duogravure. L. C. Page & Co. \$2. In the "Art Galleries of Europe" series.
- GOLDEN DAYS OF THE RENAISSANCE IN ROME. By Rodolfo Lanciani. 100 illustrations. Houghton, Mifflin & Co. \$5.
- THE ROMANCE OF ANIMAL ARTS AND CRAFTS. By H. Coupin and John Lea. Lippincott Co. \$1.50. An account of the spinning, weaving, sewing and other industries of the inhabitants of the wild.

THE DECEMBER MAGAZINES

From "What's in the Magazines"

ART AND HANDICRAFT

- Adams, W. Dacres, Water-colors and Oils by. Studio.
- Arts and Crafts, Old Time. Mary H. Northend. Am. Homes and Garden.
- Bartolo, Giovanni: Sienese Goldsmith and Enameller, 1364-85. Sydney J. A. Churchill. Burlington.
- Borglum, Gutzon: Sculptor. Rupert Hughes. Appleton.
- Cabinet Work, Home Training in—XXI. Craftsman.
- Candle Shades, Metal, and How to Make Them. Helen M. Russell. Suburban Life.
- Catalan School of Painting, The Early. A. Van de Put. Burlington.

*Two other new books upon this subject have been published within two months, one by Anne Macdonnell, the other by Francis Miltoun.

- Christ, Ten American Paintings of. Homer Saint-Gaudens. Putnam.
Corot, Reminiscences of. M. G. Chardin. Putnam.
Daubignys, in the Alexander Young Collection. E. G. Halton. Studio.
Delft. House Beautiful.
English Masters, the Older, Landscapes and Figure Sketches of. T. Martin Wood. Studio.
English Painters, the Society of Twenty-Five, Second Exhibition of. Studio.
English Provincial Museums—II. Burlington.
Englishwomen, Some Drawings of, from Van Dyck to Kneller. Laurence Binyon. Burlington.
Etchings, The Art of Printing. Frank Newbolt. Studio.
Evans Collection, The, at the National Arts Club, New York City. Studio.
German Art and Architecture, Trend of Modern Feeling in. Heinrich Pudor. Craftsman.
Glassware, Old. Walter A. Dyer. Country Life.
Handicrafts in the City. Mary K. Simkhovitch. Craftsman.
Holbein, A New, for the Metropolitan Museum. Studio.
Italian Dower Chests. J. E. Whitby. House Beautiful.
Johnson Collection, The. F. J. Mather. Burlington.
Johnson, Eastman: American Portrait Painter of Three Epochs. Edgar French. World's Work.
London Leaded Steeples—I. Lawrence Weaver. Burlington.
Madonnas in New England Museums. Frederick W. Coburn. New England.
Metal Work, Romance in. Walter Gilbert. House and Garden.
Mural Painting and American History. Edward H. Brush. Review of Reviews.
New York Art Treasures in Private Collections. Charles De Kay. Broadway.
Nuremberg Historical Exhibition, The. S. Montagu Peartree. Burlington.
Pictures, How to Hang. H. E. Everett. House and Garden.
Religious Themes, The Painting of. William Walton and Russell Sturgis. Scribner.
Rembrandt. Kenyon Cox. Architectural Record.
Saint-Cloud Porcelain—II. M. L. Solon. Burlington.
Sargent and his Art. Christian Brinton. Munsey.
Silversmith, Art of the. Claire M. Coburn. Good Housekeeping.
Sinding, Stephan, The Art of. John Spargo. Craftsman.
Tiffany, Louis G., and his Work in Jewelry. Studio.
Titian, Notes on the Study of. Herbert Cook. Burlington.

Troubetzkoy, Prince: Portrait Painter. Metropolitan.
 Whistler in Venice, 1880-86. Otto H. Bacher. Century.
 Wiggins, Carleton: Cattle Painter. Charles de Kay. Smith.

IMPORTANT ILLUSTRATIONS AND ARTISTIC FEATURES

(Arranged under artists name.)

- ADAMS W. DACRES. Reproductions of eight paintings by. Studio.
 ASHE, E. M. Frontispiece in color. Reader.
 ASHE, E. M. Illustration in color for "Christmas Roses." Munsey.
 BACHER, OTTO H. Etchings of scenes associated with Whistler in Venice. Century.
 BECHER, ARTHUR. Illustrations in tint for "Chantemerle." Appleton.
 BECHER, ARTHUR. Illustrations in tint for "The Fire Dancer." Appleton.
 BETTS, ANNA W. Drawing in color, "The Belle of the Christmas Ball." Century.
 BLUMENSCHNEIN, E. L. Illustrations for "A Tooth for a Tooth." American.
 GLUMENSCHNEIN, E. L. Illustrations for "Clancy of the Jack-Pot." McClure.
 BORGLUM, GUTZON. Reproductions of Sculptural Work by. Appleton.
 BOUGUEREAU, WILLIAM A. Reproduction in color of painting, "The Evening Hymn to the Virgin." Book News.
 BULL CHARLES LIVINGSTON. Illustrations for "A Stranger to the Wild." Century.
 CASTAIGNE, ANDRE. Illustrations in tint, etc. for "The Tiber," and "The Weavers' Harper."
 CHRISTY, HOWARD CHANDLER. Illustrations for "A Christmas Dinner." Home.
 CLARK, WALTER APPLETON. Illustrations for "The Pickwick Ladle." Scribner.
 COLE, TIMOTHY. Engraving on wood of Murillo's "The Conception." Century.
 CRAIG, FRANK. Illustrations for "Hennebont and the Fleet." Scribner.
 CRAWFORD, WILL. Illustrations for "The Mystery." American.
 CRAWFORD, WILL. Illustrations for "The Return of Cal Clawson, B. M." Metropolitan.
 CROSBY, R. M. Drawings in color for "The Times Magazine." editorials. Times.
 DAUBIGNY, C. F. Reproduction in color of painting, "The Drinking Place," and in tin of two paintings, "The Approaching Storm" and "The Edge of the Pool." Studio.
 DAY, FRANCIS. Reproduction in photogravure of painting, "The First Lesson" Century.
 DE LAND, CLYDE O. Drawings in color for "In the Children's Room." Good House-keeping.
 DE LAND, CLYDE O. Illustrations in tint for "Betty and the Cherubs." Reader.
 DOUGHERTY, PAUL. Reproduction in color of painting, "An Upland Road." Studio.
 DOWNMAN'S "Georgiana, Duchess of Devonshire," reproduced in color. House Beautiful.
 DUNTON, W. HERBERT. Frontispiece, "Christmas Morning in Mid-ocean." Cosmopolitan.
 DUNTON, W. HERBERT. Illustrations for "A Fool and a Mule." Everybody's.
 FOGARTY, THOMAS. Illustrations for "Adventures in Contentment" and "The Great Refusal." American.
 GIBBS, GEORGE. Illustrations for "Fräulein Schmidt and Mr. Anstruther." Delineator.
 GLEESON, J. M. Reproductions of four paintings, "Mogwli in the Jungle." Outing.
 GORHAM, SIDNEY S. Reproduction in tint of painting, "The Nativity." Scribner.

- GREEN, ELIZABETH S. Illustrations in color for "The Mind of a Child." Harper.
- GREIFFENHAGEN, MAURICE. Illustration for "The Shuttle." Century.
- HALLOCK, RUTH MARY. Illustrations in color for "Thoughts of a Child." Appleton.
- HAMBIDGE, JAY. Illustrations for "Missy." Harper's Bazar.
- HARDING, CHARLOTTE. Illustrations for "Fair Play for Wayward Children." Century.
- HARPER, W. ST. J. Illustration in color for "Compensation." Munsey.
- HERING, EMIL. Illustrations in color, etc., for "Fanch." Metropolitan.
- HITCHCOCK, LUCIUS W. Illustrations in color, etc., for "Achilles Goes to Chicago," "The Informer," and "After the Wedding." Harper.
- HOPNER, JOHN. Reproduction in tint of a portrait sketch by. Studio.
- IVANOWSKI, SIGISMOND DE. Drawing in color, "Maude Adams as 'Peter Pan.'" Century.
- IVANOWSKI, S. DE. Illustrations in tint for "Mother." Appleton.
- JACKSON, JOHN EDWIN. Reproduction of six paintings, including frontispiece in color, of New York scenes. Broadway.
- JEANES. Reproduction in color of Painting, "Réflets sur Grand Canal, Venice." Studio.
- JUNGSMANN, NICO. Reproduction in color of a "Portrait of Mrs. J. Maltwood." Studio.
- KELLER, ARTHUR I. Illustrations for "The Port of Missing Men." Reader.
- KELLER, ARTHUR I. Illustrations for "The Two-Stringed Bow." Scribner.
- KNIPE, EMILIE BENSON. Drawing in color, "A Lover and his Lass." Cosmopolitan.
- LAWRENCE, WILLIAM H. Illustrations in color for "The Tension." Harper.
- LE BOURGEOIS, LUCRETIA. Decorations for "A Toccata of Galuppi's." Metropolitan.
- LELY, PETER. Reproduction in photogravure of his pencil drawing of a girl. Burlington.
- LEYENDECKER, J. C. Drawing in color for "The Death of Eve." Century.
- LEYENDECKER, J. C. Illustration in color for "The Great Guest Comes." Delineator.
- MC CARTER, HENRY. Drawings in color, "Scenes from the Early History of Ireland." Scribner.
- MEYLAN, PAUL J. Illustration for "The Jew to Jesus." Century.
- MORTON, MAX. Frontispiece in color, "Christmas Waits." Putnam.
- NELSON, PATRICK. Illustration in tint for "The Wedding." Appleton.
- OAKLEY, THORNTON. Illustrations for "The Magnetic Hearth." Harper.
- OSTERTAG, BLANCHE. Frontispiece in color, "Baby's First Christmas." Good House-keeping.
- PYLE, HOWARD. Frontispiece in color, "Becky Sharp and Lord Steyne." Harper.
- SARGENT, JOHN SINGER. Reproductions of fifteen portraits by. Munsey.
- SINDING, STEPHAN. Reproductions of paintings by. Craftsman.
- SMEDLEY, WILLIAM T. Illustrations for "Wainwright and the Little Gods." Harper.
- SOMMER, J. G. Reproduction of painting, "The Mystery of the Winter Woods." Stephens, Alice Barber.
- STEPHENS, ALICE BARBER. Drawing, "The Christmas Rose." Book News.
- STEPHENS, ALICE BARBER. Illustrations for "Verbeny's Beau." Times.
- STEPHENS, ALICE BARBER. Illustrations for "The Seven Ages of Woman." Harper's Bazar.
- STEPHENS, ALICE BARBER. Illustrations in color etc., for "On the Ridge." McClure.
- STERNER, ALBERT. Illustrations for "A Salutation to Russia." McClure.
- STOKES, FREDERIC C. Reproduction of painting, "Where the Days are Long and Silent." Outing.

- TAYLOR, F. WALTER. Illustrations for "The Veiled Lady of Stamboul." Scribner.
TAYLOR, F. WALTER. Illustrations for "The Wages of Salvation." McClure.
TITTLE, WALTER. Drawing in color, "Swing Your Partners." Success.
TITTLE, WALTER. Pictures from the Novels of Robert Louis Stevenson. Metropolitan.
TOUSEY, MAUD. Drawings in color, "As We Celebrate." Good Housekeeping.
TOUSEY, MAUD. Illustrations for "Christmas Shopping." Harper's Bazar.
TROUBETZKOY, PRINCE, Reproductions of portraits by. Metropolitan.
VAWTER, WILL. Two drawings, "Scenes of My Childhood." Reader.
WALKER, HORATIO. Reproduction in color of painting, "Ave Maria." Century.
WEBER, DITZLER, CHARLOTTE. Illustrations for "The Essential Sense." Reader.
WERNER, S. Illustrations in color, etc., for "The Young Conspiracy." Delineator.
WHITE, CHARLES HENRY. Etchings for his article, "New Orleans." Harper.
WOLF, HENRY. Engraving on wood of a portrait by Sir Joshua Reynolds. Harper.
WRIGHT, GOERGE. Illustration in color for "Seats of the Haughty." Munsey.
WYETH, N. C. Illustrations for "Passing." Scribner.
WYETH, N. C. Frontispiece, "Christmas Mail for the Ranch," and illustration for "Bar
20 Range Yarns." Outing.
YOHAN, F. C. Illustrations for "The State o' Maine Girl." Scribner.

MISCELLANEOUS

MASTERS IN ART for November is devoted to Goya of the Spanish school, and that for December to Francia of the school of Bologna. They present an impressive contrast in subjects!

THE STUDIO for December contains among other rarely good things a faithful reproduction of "The Drinking Place" by Daubigny. A typical example of the coloring of this master. The first article deals with the Daubigny's of the Alexander Young Collection, illustrated by thirty-three half-tones in the text.

PRINTING ART for December has as a frontispiece a fine reproduction of "Jack and Jill" by Ethel Franklin Betts. "Architectural Motives in Printing" by Frank Chouteau Brown should be read by all who design book covers.

IN THE SCRIPT for December, Miss Cary begins an appreciation of Antoine Louis Barye. Miss Jones writes on Modern Flat-tone Reproduction with illustrations, one in color.

HOME NEEDLEWORK for December has admirable designs in Cut Leather illustrating an article by Janet MacDonald.

THE SCHOOL ARTS GUILD

I WILL TRY TO MAKE **THIS** PIECE of WORK MY BEST

NOVEMBER CONTEST

AWARDS

First Prize, Book, Kit, and Badge with gold decoration.

Jennie Means, VIII, Portland, Maine. A decorative arrangement, fruit spray with Thanksgiving quotations, in color.

Second Prize, Woodbury Tree Sketches, and Badge with silver decoration.

Wilbert Bargquist, VIII, Calumet, Mich.

Georgie Bell, VI, Bergenfield, N. J.

Frieda L. Heinritz, VI, (Clarendon St. School) Fitchburg, Mass.

Effie Sandelin, VII, Calumet, Mich.

Herman C. Stender, VI, Easthampton, Mass.

Third Prize, Alphabet Folio, and Badge.

Susie Gedney, IX, (Rye Public School) Rye, N. Y.

Henry Geuinettes, III, (Bigelow School) Marlboro, Mass.

Harold S. Goodridge, VII, (26 Village St.) Reading, Mass.

William Howell, V, Islip, L. I.

Ola Lishness, IV, (54 Water St.) Augusta, Me.

Lena Richards, VI, Charlton City, Mass.

*Nina Reynolds, VIII, (230 Spring St.) Portland, Me.

Rolf Selquist, VII, Canton, Ohio.

George Sturtevant, IX, (38 Highland Ave.,) Fitchburg, Mass.

Alfred Voedisch, VI, (44 Pratt Road) Fitchburg, Mass.

Fourth Prize, the Badge.

Leslie Abell, III, (Normal Training School) Fitchburg, Mass.

Harvey Adams, V, Ashland, Mass.

Myrtle Baldwin, IV, Islip, Long Island.

Norman Bellington, III, (Rye Public School) Rye, N. Y.

*Lief Bergaund, VII, (313 Park Ave.) Canton, Ohio.

*This indicates the winning of honors in the previous year.

Olga E. Bergquist, IX, Phillipston, Mass.
Eleanor Berry, VII, (406 W. Front St.) Jeffersonville, Indiana.
James Black, Altoona, Pa.
Harold Blake, I, (18 Harvard St.) Fitchburg, Mass.
* LeRoy W. Bond, VII, Dodge, Mass.
Alice Brady, V, (33 Pond St.) S. Weymouth, Mass.
E. C. Brady, VI, (Rye Public School) Rye, N. Y.
Ruby Burt, VII, Easthampton, Mass.
Albert Carlson, VII, Preston, Wash.
Avery Clark, VII, (232 Main St.) Reading, Mass.
Constance Clifford, VIII, Ashland, Mass.
Mary Cole, V, (Davol School) Fall River, Mass.
Ernest A. Cooney, VI, Southampton, Mass.
J. O. D., VII, (Hildreth School) Marlboro, Mass.
Charlotte Jane Edgar, I, (Denison School) Swissvale, Pa.
Alice Earl Furtaw, III, (Jones Perkins School) E. Braintree, Mass.
Fred Given, IX, (254 High St.) Portland, Me.
Ira Gould, V, (Greenwood School)
Walter Gray, II, Anoka, Minn.
Tom Gren, VII, (Washington Building) Calumet, Mich.
Charles F. Griffin, V, (30 Park St.) S. Weymouth, Mass.
Elsie Guyer, VI, Hopkinton, Mass.
Mary Hallett, VI, (Chestnut St. School) Jefferson, Indiana.
Mary Hamalamen, III, (101 Mechanic St.) Fitchburg, Mass.
George Hatfield, V, (Lincoln School) Wakefield, Mass.
Rhae Holt, II, (Denison School) Swissvale, Pa.
Mabel Hudson, II, (Rose Hill School,) Jeffersonville, Indiana.
Oscar James Johnson, VI, Jefferson, Indiana.
August Jaruskiewicz, V, Easthampton, Mass.
Gordon Jenkins, VI, Ashland, Mass.
Arthur Joyce, I, Bergenfield, N. J.
Edward Judd, III, Southampton, Mass.
Helene King, III, Islip, N. Y.
Delia Laclonde, IV, (68 Bemis Road) S. Fitchburg, Mass.
Blake Langley, III, Ashland, Mass.
Mary Laporte, III, (Pleasant St. School) Marlboro, Mass.
Hilda Laughlin, VIII, (136 Park St.) Portland, Me.

*This indicates the winning of honors in the previous year.

- Gertrude C. Linde, V, (Union St.) S. Weymouth, Mass.
Joseph Lown, VI, Preston, Wash.
Lawrence McAdams, V, (Lincoln School) Wakefield, Mass.
May Markert, II, Bergenfield, N. J.
Bertha Merrill, I, (19 Spruce St.) Augusta, Me.
Chester Mossman, IX, (113 Lawrence St.) Fitchburg, Mass.
Carrie Musante, VI, Islip, Long Island.
Norman Newton, III, (McKelvey Sch.), Swissvale, Pa.
Nicholas Nusbaune, II, (Park Ave.) Westerly, R. I.
Helena O'Brien, IX, Ashland, Mass.
Margaret O'Hara, IV, (311 County St.) Fall River, Mass.
Inez Page, II, (110 Winthrop St.) Augusta, Me.
Oliver Pearsall, VII, Islip, L. I.
Abbie S. Pember, V, (Pleasant St. School) Westerly, R. I.
Olive Pinkham, III, (Fitchburg Normal School) Fitchburg, Mass.
William Pomphrey, III, (Washington St. School) Marlboro, Mass.
Clarence Porter, IX, Easthampton, Mass.
Louis Pozzi, II, (Park Ave.) Westerly, R. I.
Frederick Randall, I, (Park Ave. School) Westerly, R. I.
Bessie Richards, II, (Westminster Hill Road) W. Fitchburg, Mass.
Sibyl E. Robbins, Charlton, Mass.
Alphonsine Roy, IV, (16 Mason St.) Fall River, Mass.
Madeline Ryan, IV, Swissvale, Pa.
Bessie Sacrey, VI, (Spring Hill School) Jeffersonville, Indiana.
Paul Sadler, Altoona, Pa.
Archibald Saunders, VI, (Quarry Hill School) Westerly, R. I.
Nelson H. Small, III, (150 Hollis Ave.) Braintree, Mass.
Doris Smith, V, (14 Hancock St.) Everett, Mass.
George Smith, IV, Islip, L. I.
Beatrice Steed, II, (Penniman School) Braintree, Mass.
Bertha Stender, VI, Easthampton, Mass.
Nettie S. Stevens, Dudley, Mass.
Olive M. Studley, IV, (Washington St.) Braintree, Mass.
Milicent Sudler, VII, Islip, L. I.
Clarence B. Tilton, IX, (61 Mt. Vernon St.) Fitchburg, Mass.
Maurice Train, VIII, (71 Mt. Vernon St.) Fitchburg, Mass.
Gertrude, Trend VIII, (Rye Public School) Rye, N. Y.
Amy Trevarrow, VIII, (Washington Building) Calumet, Mich.

*Daniel H. Tucker, V, Dodge, Mass.

*Stephen Tucker, I, Dodge, Mass.

Henry Wasielewski, III, Anoka, Minn.

Ida F. Winthrop, V. (Pleasant St. School) Fitchburg, Mass.

Mayhew Wood, V, Hopkinton, Mass.

Honorable Mention

Frank Ahern, Westerly
*Arnold Ames, Westerly
Flora Burdick, Westerly
Viola B., Calumet
Roscoe Baker, Jeffersonville
Lucinda Barber, Westerly
Murray Baterman, Calumet
Marion Beck, Augusta
Harry Bemis, Ashland
Gertrude Best, Augusta
Kenneth Bolivar, Marlboro
Virginia Bollinger, Altoona
Clarence Bond, Charlton City
Mary Bonner, Ashland
Irving Bouley, Marlboro
Frank Bowers, Huntington
Walter Bowers, Anoka
Ray Brazier, S. Fitchburg
Marion Buck, Fitchburg
Chappell Buckley, Fall River
Frederick Cahill, Charlton City
Anna Chamberlain, Jeffersonville
Ida Christian, Fitchburg
Thomas Clarity, Portland
Esther Cross, Fitchburg
Gordon Cullison, Altoona
James Curren, Portland
Joanna Delagone, Fitchburg
Carrie Doxsee, Long Island
Effie Eskola, Fitchburg

Henry Higgin, Hopkinton
Lillian E. Hogan, Ashland
*Eleanor Howard, Rye
Nuncio Ilaguer, Westerly
Rose Jacobson, Calumet
Katie Jonks, Rankin
Dina Karbue, Calumet
Rose Lapoint, Easthampton
Arthur Laulnier, Fitchburg
Harold Leighton, Charlton City
*James R. Madden, S. Weymouth
Joseph Maniero, Rye
Charles Marshall, Jeffersonville
Katie Matta, Calumet
Carry Maude, Saxonville
Ellen McGurn, Charlton City
William Owens, Westerly
Mary Partington, Fall River
Jader Peterson, E. Braintree
Florence Potts, Ashland
James Ravenscroft, Fall River
*Mildred Reed, Easthampton
Paulina Roberts, Reading
Anna Root, Islip
Samuel Sacknoff, Fall River
Prescott Savage, Islip
Bernice May Sederquest, Greenwood
Bessie Sherwin, Rye
Harold Shutto, Rye
Bertha Sieder, Swissvale

*This indicates the winning of honors in the previous year.

William Eustice, Portland
Sarah Fairbanks, Charlton City
*Lorna Fenton, Easthampton
Raymond Foreman, Rankin
Lylie Frink, Calumet
James Geary, Reading
Alice Graham, Anoka
Hazel Haff, Easthampton
Hilda Haff, Islip
Ethel May Hall, Portland
Rufus Hamilton, Rye
*Louis Hammett, Portland
Leland Harriman, Fitchburg
Ruth Harris, Westerly
Clair Heilman, Canton
Louise Hennie, Canton
Susie Henry, Altoona

Gladys Slater, Swissvale
Edna Smith, Fitchburg
Rodney Smith, Islip
Esther Sofstroms, Wakefield
Hazel Spooner, Southampton
Robert Stiles, Fitchburg
Hazel Stratlider, E. Braintree
Frank Teuca, Islip
Howard Umenhofer, Bergenfield
Joseph M. Upton, Fitchburg
William Vahlgren, Fitchburg
Lucy Videral, Swissvale
Harry Vinal Wass, Greenwood
Agnes Wertin, Calumet
Robert C. Williams, Fitchburg
Ray Young, Ashland
Arthur Zimmer, Canton

Margaret C. Zoudlick, Easthampton

Once upon a time there was a man who invented a Clayintoglazedtyleo-maker. He set it up in his back yard and turned on the juice. He laughed to see the beautiful tiles hop out, as gay as autumn leaves in the sunshine. All his neighbors came to congratulate him and to look at the tiles. "How fast the machine manufactures them!" they said, "and out of so little material!" and "How beautiful they are!" "The machine isn't running at its best, yet," said the Proud Inventor, "you just wait until it gets fairly underway!" With that he turned on a few extra volts of juige. The machine began to hustle; the tiles poured out like hail from a thundercloud; the ground was soon covered; they began to pile up; before the man could get at the switch to shut off the juice the tiles had clogged his feet; they rose to his knees; pelted him on the head; battered him down and buried him alive. The machine might have buried everybody else had it not soon buried itself with its own tiles.

Moral: Before I am buried beneath the drawings poured forth by the School Arts Guild, I must shout for help!

HELLO! YOU,

whoever you are, who propose to have your children enter the monthly contests, please give attention.

*This indicates the winning of honors in the previous year.

I. Send only your best work. Never more than five sheets from a school.

II. Be sure to have the pupil's full name and mailing address on the back of each sheet.*

III. Pupils whose names have appeared in the School Arts Book as having received an award, must place on the face of every sheet submitted thereafter a G, for (Guild) with characters enclosed to indicate the highest award received, and the year it was received, as follows:



These mean, taken in order from left to right, Received First Prize in 1905; Second Prize in 1906; Third Prize in 1907; Fourth Prize in 1906; Mention in 1907. For example, if John Jones receives an Honorable Mention, thereafter he puts M and the year, in a G on the face of his next drawing submitted. If on that drawing he gets a Fourth Prize, upon the next drawing, he sends in he must put a 4 and the date, and so on. If he should receive a Mention after having won a Second Prize, he will still write 2 and the date on his later drawings, for that is the highest award he has received.

To a pupil holding a prize, a Mention means that the work submitted is good, but not enough better than previous work to win the next higher prize.

The Thanksgiving booklets and post cards were delightful. Some of them will be reproduced in due time. But some still have trouble with margins, especially in written work. If a margin is good for the cover it is good for the page. No page of ordinary school size should ever be allowed to appear with less than a three-quarter-inch margin of blank paper at the top and at both sides, and an inch of blank paper for margin at the bottom.

I wish to commend especially the temperate size of the cords, ribbons, raffia neckties, etc., used in binding the booklets, and to commend even more heartily the colors selected. Among the hundreds of Thanksgiving booklets

*Here is a letter I received recently from the Worcester office;

My dear Mr. Bailey;

Incomplete addresses make it impossible to find some of the prize winners. The children who win the prizes should have them, but every month we have letters from postmasters saying, "Person unknown. By forwarding stamps the parcel will be returned to you." Many a stamp makes a sheet, and sheets of stamps cost money, and that is another reason for insisting on complete mailing addresses.

Yours truly,

The Davis Press, by Alliston Greene, Agent.

submitted hardly one was bound in a color which did not harmonize with the color of the cover and the ornament upon it. We are getting on.

☞ Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award was made, but no other prizes unless the latest work is better than that previously submitted.

☞ The jury is always glad to find special work included, such as language papers upon subjects appropriate to the month, home work by children of talent, examples of handicraft, etc.

☞ Please have full name and mailing address written on the back of each sheet. Send only the best work. Send flat.

☞ A blue cross means "It might be worse!" A blue star, fair; a red star, good; and two red stars,—well, sheets with two or three are usually the sheets that win prizes and become the property of The Davis Press.

☞ If stamps do not accompany the drawings you send, do not expect to obtain the drawings by writing for them a month later. Drawings not accompanied by return postage are destroyed immediately after the awards are made.

☞ Several badges are still unclaimed. They will be retained at North Scituate until proper addresses are furnished.

When I hear of a young man spoken
of as giving promise of high genius,
the first question I ask about
him is always—"Does he work."

Eight Hundred and Ninety-Six
Leading cities and towns in
the United States and Canada
have officially adopted

BRADLEY'S

STANDARD

WATER COLORS

This means that thousands of
teachers and millions of pupils
are daily testing and proving the
superior quality of these colors.

Write us for valuable literature (sent free) concerning water
color work in general and Bradley's Water Colors in particular.

MILTON BRADLEY CO., Springfield, Mass.

New York Boston Philadelphia
Atlanta San Francisco

Our Boston Office is at 120 Boylston St., E. O. Clark, Manager.

